THE GREGG WRITER

A MAGAZINE FOR SECRETARIES
STENOGRAPHERS AND TYPISTS

EPTEMBER 1946 15 CENTS

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The GREGG WRITER

Vol. 49 SEPTEMBER, 1946 No. 1

FROM "STENO" TO STAR—VIA SHORTHAND

HELEN RAYMOND LAMBERT

VAN JOHNSON could have played the part of the public stenographer in "Week-end at the Waldorf" and taken notes that you could have read. Yes—that's right: Van studied to be a stenographer; and if he hadn't, he very likely would not be where he is now—making "High Barbaree," his latest picture for Metro-Goldwyn-Mayer.

HERE is how it came about:

Van Johnson was born in Newport, Rhode Island, and studied shorthand and typing while attending high school there because his father needed a stenographer and bookkeeper in his plumbing business in Newport.

However, even then, though still in his teens, he was much more interested in the stage than in the business world, and it wasn't long after graduation from high school before he departed for New York to try his luck in the theatre. But he says he would have missed many a meal if it hadn't been for his knowledge of shorthand and typing while he was starting out on his career as an actor.

VAN didn't have a steady job as a stenographer, but many of the small stage producers for whom he first worked were unable to afford a full-time secretary, and Van "doubled in brass"—acted and handled the producers' correspondence, being paid extra for his stenographic work. This kept him going—he didn't have to give up his ambitions and return home.

So—according to Van—he ate during those early days in New York, thanks to shorthand.

SOME of the GREGG WRITER readers might keep in mind this business of eating in the future, when they are on the verge of giving up practicing their shorthand or slowing down in their typing. Eating is a pleasant habit to keep up!

I thought perhaps Van would have some ideas about ways to develop speed and accuracy in taking dictation, as he won his share of class contests. He did. He said that while in high school he spent many hours developing speed by taking down political speeches that were broadcast over the radio, also the lyrics of songs sung over the air. The latter made practicing fun and might be an idea for students who have not tried this yet. Besides increasing shorthand speed and affording a typing workout, you would have a nice collection of song lyrics when you finished.

I ASKED Van if he can still type or ever has any occasion to use shorthand now. Somehow one wouldn't expect to find a motion-picture star ever writing shorthand. However, as some of his fans know, he does answer part of his fan mail in shorthand. Furthermore, he frequently uses it to advantage when sudden changes are made in motion-picture scripts during the filming of a scene. When the new lines are decided upon, he jots them down in his script in shorthand (and he

can read his notes, too). Since he does radio work as well, and changes are made during the rehearsals, the shorthand is a tremendous help to him in fixing up his radio scripts before the broadcasts.

I asked him how his typing speed is now and he said, "Fair. I still keep it up and can keep a typewriter rattling."

VAN recommends the study of shorthand to everyone—boys and girls—both. He is certainly glad he studied it and thinks the knowledge of shorthand is worth the effort and practice.

I asked Van if he had any special advice he could give to students, and these were his words:

"Practice, and *keep it up!* You never know when shorthand is going to come in handy."

Oh, yes. Van used to read the GREGG WRITER, but hasn't seen one for a long time. I'm going to remedy that by sending him a couple of issues.

Courtesy, M-G-M Studio

Van and "Charlesie" Bryant, studio script girl on the film, discuss the scenes and dialogue before he goes in front of the cameras in his Metro-Goldwyn-Mayer starring vehicle "No Leave, No Love." Can it be that some piece of "business" his notes called for didn't appear on her copy? Van's looking so stern here in contrast to his usual smiling self on our cover.

It's a Strenuous Life!

MOVING VAN . . . is an apt description for energetic Van Johnson, who keeps on the go constantly, whether working or at leisure. "A Day with Van Johnson" would be an exhausting one indeed, for anyone not accustomed to the big redhead's energy and all-consuming curiosity.

And by all accounts that we have heard it is equally strenuous for the script girl—the studio stenographer working on the "set." She's not only "rushed to death" in the office, but during the "shooting" of a picture she is kept on her feet, trailing the director for instructions and changes to be made on the working continuity that she carries with her, clipped to a large board—her aerial desk, as it were! And it is up to her, too, to note down every detail of the actors' dress—whether one or two bracelets, tie pin or watch chain, fedora or cap—to prevent any slightest discrepancy in costuming if a "retake" is necessary.

Is Your Generosity Only Skin Deep?

Test It and See!

EVELYN L. NELSON and ESTHER M. DOUTY

WE were talking about Ellen, the office supervisor and I. "Ellen's very capable," the supervisor said, "but she'll never get on well with people. She's too stingy."

"Ellen stingy?" I asked, surprised. "How can you say that? Why, it's always Ellen who grabs the dinner checks when she and the girls are out. She brings the candy that her dates give her to the office, and more than once I've known one of the girls to borrow some especially nice piece from Ellen's wardrobe."

YES, I know all that," the supervisor's eyes were thoughtful, "but that sort of generosity is superficial. The real Ellen is stingy. You can't help but realize it if you're around her long. Have you ever heard her tell any of the girls how particularly nice she is looking that day, for example? No, indeed! Ellen just hoards those honest compliments she might give to others as though they were her own life's blood. Oh, yes, she wants other people to tell her nice things about herself, but when it comes to raising the others' morale—well, Ellen is *just plain stingy* with her praise.

AND that's not all," the supervisor continued. "You know Ellen's really good at her job. She could help that new girl who's just come in, or maybe Miss Brown, who's been stumbling along for years. But would she tell them one little thing she doesn't absolutely have to? I should say not. She has placed an invisible, but none the less apparent, sign above her knowledge *Private Property, No Trespassing.* She's scared stiff someone will 'pick her brains' and get a little credit for themselves.

"Yes, Ellen's simply niggardly about her job. Of course she's being shortsighted, too, because while she sits so snug and cozy in her own personally guarded niche, some other worker who has been generously helping her fellow-employees gain a foothold on the ladder, will have shown herself so coöperative and capable of bearing responsibility that she will land the job Ellen really *could* handle."

I AGREED with the supervisor. "But how about friends?" I asked. "Doesn't Ellen have any?"

"Yes, she has a few. Not as many as she could have. She's crazy about Mary. But would she share the pleasure of Mary's company with Jane over there, who also admires her? Oh, no! Mary's attention must be for Ellen alone. She does *everything she can* to keep Mary and Jane from becoming too good friends.

"Ellen's also devoted to Sue, a newcomer, and Sue's a grand girl. But will Ellen introduce her around and let others see what a fine person she is? No—she has to be for Ellen and Ellen alone. Ellen's so *stingy with her friendships* that she clings to each one as though she'd never have another. Of course, if Ellen wasn't so selfish with her few pals, she would find herself meeting their friends, too, until she would have a wide circle of close friends and much greater enjoyment out of life.

DO you suppose Ellen is lonely?" I wondered aloud.

"Not particularly," the supervisor said. "There is a nice group at her church. She really does have fun at the socials. But there's Julia, whom Ellen knew in her old home town. Julia really *is* lonesome, and Ellen knows it, but Ellen's selfish little stingy streak keeps her from bringing Julia to share in those good times."

"That's a pity," I remarked, "because in giving happiness to others, a girl somehow gives it to herself."

"Of course," agreed the supervisor as she gathered up her papers, "but Ellen doesn't understand that. She's got the habit of stinginess—mental stinginess, spiritual stinginess. It keeps her trudging along the narrow little bypaths of life while right alongside of her runs the bright, glorious companionable Highway of Real Living."

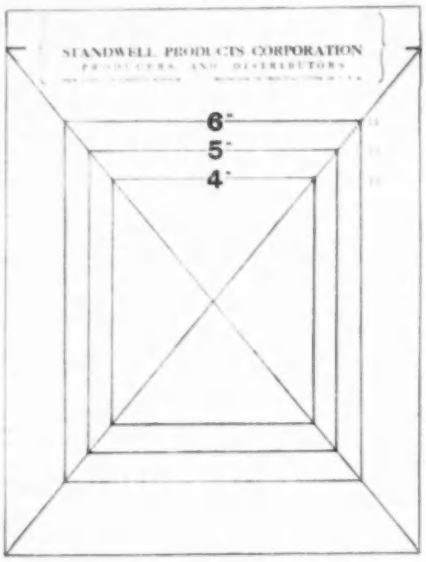
◆ ◆ ◆

▶ THE FOUNDATIONS for successful living are buried deep in daily toil.—*Eugene J. Benge.*

Letter-Pl

Tailor-Made F
Your

ALAN C. LLOYD
Assistant Editor of the
Gregg Publishing Company



An "X" and three boxes, easily ruled on your own stationery, give you (a) a "yardstick" to test placement, and (b) a guide to improve placement

JONATHAN McKENNEY is the personnel director and training officer for a large insurance company. His walnut-paneled office is on the thirty-second floor of one of New York City's skyscrapers. He sits behind a gleaming desk and studies plans for improving the extensive correspondence that represents his company in a million visits a year to customers.

"I want the answer to one question," he said to me. "How can I tell when a letter is properly placed on a sheet of letterhead stationery?"

I REACHED for the sheet of stationery he extended, *drew a big "X" and three rectangular boxes on it*, and handed it back to him. "Like this," I said. "Why?"

"I want a yardstick on which I can compare the appearance of the letters typed by our various stenographers. I have written a dozen brochures on letter composition," he paused to gesture toward a neat pile of pamphlets before him, "but I find the appearance of a letter is as important as its contents. I will shortly be promoting to secretarial status some of our stenographers. I want to know which of them can properly dress up a letter."

He glanced at the markings I had made. "How can I use this?"

"Place it under a typewritten letter," I replied, "hold the two sheets of paper up to a light, and see if the letter fits its appropriate box."

"Thank you."

WHAT I had given Mr. McKenney is essentially a letter-placement scale adapted to his own stationery. It is so simple that you can easily tailor a similar one for the stationery in *your* office. It will take less than five minutes to construct, and with its use you can quickly measure how expert you are at placing letters on your company's letterhead stationery.

CONSTRUCTING THE YARDSTICK. (See illustration, top of first column.) Using a sheet of office stationery, measure half-way down from the top of the paper

An average letter (100 to 200 word
Top margin: *16 lines* **Date to addre**
5 lines **Line length:** *5 inches*

-Plent Scales

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Your ionery

Whether you are a learner or an office worker, you will understand letter-placement scales better after reading this article on placement fundamentals

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to the bottom of the printed portion of the letterhead. Half-way will, for most stationery, be about an inch. Place a mark at this point on each side of the letterhead, at the edge of the paper. Now rule a line from each mark to the opposite bottom corner of the paper, making a large "X" on the sheet.

Next, slide your ruler down from the top of the paper until it reaches a point where the top sides of the "X" are spread six inches apart, parallel to the top of the paper. Draw a line here, and draw another such six-inch line a similar distance from the bottom of the paper. Join the ends of these two lines to make a complete rectangle. Repeat this operation so as to form two more boxes, one whose top width is five inches and one whose top

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A short letter (under 100 words) typed according to the X-box scale—Top margin: *18 lines* Date to inside address: *6 lines* Line length: *4 inches*

width is four inches. When you have finished, the design on your paper will look like Illustration 1. It will show the "X" and three boxes.

MEASURING WITH THE YARDSTICK. To test the placement of one of your letters, place the ruled form behind the letter and hold the two sheets up to a light so that you see through both sheets. If your letter is properly placed, it will fit within one of the boxes. A short letter will be entirely within the four-inch box, an average letter within the five-inch box, and a long letter within the six-inch box. Moreover, the letter should completely fill its box from top to bottom, with the date at the top and the identifying symbols at the bottom.

You can tell at a glance, then, whether your letter is too long or too short, too wide or too narrow. Now you know whether or not your placement is adequate for your stationery.

CONVERTING THE YARDSTICK INTO A PLACEMENT SCALE. If the yardstick has revealed that your placement practice is faulty, you can easily convert the yardstick into a placement guide that will assist you in producing letters that look as well placed as the models in Illustrations 2, 3, and 4. You

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A long letter (200 to 250 or 300 words) Top margin: *14 lines* Date to address: *4 lines* Line length: *6 inches*

will not want to use the scale constantly, but it will give you a foundation for improving your judgment. A week's use of the scale is normally enough for a skilled typist to develop expert judgment, so that he can thereafter follow the scale without referring to it.

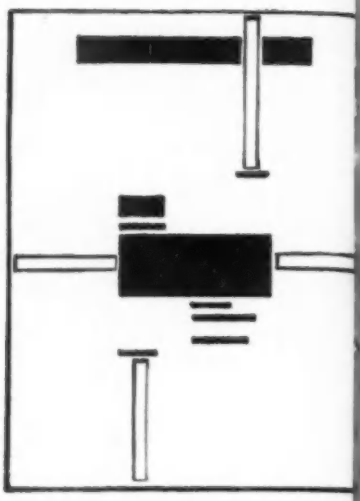
Before converting the yardstick into a scale, however, you should understand that there are two ways of absorbing the differences in sizes of letters. For big differences, you have certain big expansion points; for little differences, you have certain little expansion points. The big ones absorb such differences as exist between letters of 75 and 250 words; the little ones absorb such differences as exist between letters of 110 words and 145 words. A placement scale indicates only the big shock absorbers—margins. The little shock absorbers are tricks of the typist that will be explained further along.

THE BIG DIFFERENCES are absorbed by the top and bottom and side margins. These are wide on short letters, narrow on long ones, as illustrated on pages 4 and 5.

To convert the yardstick to a big-difference scale, first insert it into the typewriter. Count how many lines you must drop from the top of the paper to the first line you could type below the six-inch rule (for most stationery this will be 14 to 17 lines from the top of the paper). Type this number in the right margin; it represents the top margin for long letters. Repeat this operation to determine how many lines the five-inch and four-inch rules are from the top of the paper, too. (These numbers will be about 10 to 19, and 18 to 21 respectively.)

NEXT, while the yardstick is still in the typewriter, note at what point on the marginal scale the *vertical* lines appear. Type these numbers on the page; they represent the proper margin settings for the various lengths of lines.

Now, remove the yardstick and study the numerals you have typed. You have determined the line length and the top margin for three sizes of letters. You have a triple scale for the placement of letters. If you were to test this scale on hundreds of letters, you would find that the smallest, innermost box will accommodate up to 100 words; the middle box up to 200 words; and the outer one up to nearly 300



Illustrating how the margins
The top and bottom and side margin

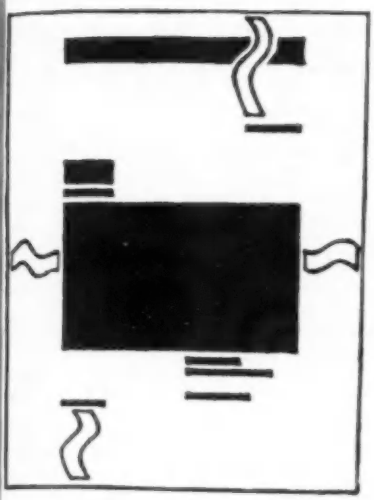
words, if you have an elite (small type, 12 strokes to the inch) typewriter. If you have a pica (large type, only 10 strokes to the inch) machine, you will get about 15 per cent less in each box.

IF YOU wish, you can now make an extract of your scale on a small card to show

Length of letter	*Width of top margin*	*Placement of margin stops*
Short	_____	_____ . _____
Average	_____	_____ . _____
Long	_____	_____ . _____

with the figures inserted to indicate the exact information for your stationery in your machine.

THE LITTLE DIFFERENCES within each of the big three sizes of letters are absorbed by contracting or expanding any or all of the blank areas left between the date and inside address, left for the pen signature, left between the identifying title line and the identifying symbols at the bottom of the letter. Good taste demands that at least three blank lines should be left between the date and the inside address, but this space can be twice that width. One similarly leaves three blank lines for the pen-written signature, but this area could be as little as two blank



...ins ...ire" when a letter grows bigger
...margin... see, become the big shock absorbers

lines or as many as five. Usually a line or two is left between the identifying title (*e.g.:* "Sales Manager") and the identifying symbols for dictator and stenographer (*e.g.:* ABC:def); but the initials may be placed on the same line with the dictator's title or may be dropped several lines below. Indeed, these symbols *should* be dropped far enough to put the final perfect balance to the letter.

HOW DOES IT WORK? In practice, you decide by a glance at the matter you are to type—your notes or your employer's rough draft—that it falls into either the long, the average, or the short category. Set margins accordingly and drop from the top of the paper the required lines in accordance with your scale; then type the date. (It is usually most neat to place the date at the right margin, because in this position it balances the identifying symbols at the bottom left of the letter.)

After typing the date, drop four or five lines to the inside address. If the letter is short for its category—*e.g.*, is a *short* average letter—leave an extra line or two. Type the letter, and, when you reach the signature space, observe whether or not the letter is too far up or down the page. The use of carbon paper with a line count printed on the outside right (F. S. Webster's "Micrometric" carbon paper has such a scale) is a great aid in knowing how far from the bottom of the paper you have reached.

If you find your letter is high, so that you need to stretch it, allow five lines for the signature instead of the usual three; and, if the letter is still too high, drop down enough lines to the identifying symbols so that they fall in a lower position, to give the whole letter the balance needed.

If the letter is low on the page, leave just two blank lines for the signature; and, if necessary, begin the identifying initials on the same line with the identifying title.

HAVING completed the letter, proofread it before removing it from the machine. While you are practicing to improve your placement, compare each letter with the yardstick as soon as you remove it from the typewriter. Very quickly you will discover that you repeatedly make the same error: most of your letters will turn out to be too high, or too low, consistently.

If your letters are invariably low on the page, raise your estimates of the number of words, and use the next bigger placement box. If your letters are consistently high, lower your estimates. Once you correct your basic error, you will find that your judgment becomes better and better. With a bit of practice, you can place letters so well that the only adjustment necessary is in some slight juggling of the signature line and reference initials.

YES, placing letters exactly right on your stationery is truly a very simple matter. Take a few minutes to make the scale described in this discussion—do it now, and you will always know how to adjust your placement to the new stationery you will meet in the future. Use your scale faithfully for a week. The results will be startling. You will find that expert letter placement *is* simple, that your production of letters will not decrease; and that the new eye-appeal will please you as much as it will your superior.

Your employer puts emphasis on getting letters typed, signed, and into the mail promptly. If you can give *quality* production as well as quantity, your work is certain to attract the precise kind of attention it deserves. And when this method of self-improvement is so simple, why not use it as a stepping-stone to promotion?

The typist who can *make more letters more presentable* is worth more to his company.

Are You a "Last Mile" Girl?

JULIE VAN DUYN

IF you are a job candidate, no matter what your age is, your voice, your speech, and your posture can make the employer sit up and take notice—or it can completely ruin your chance of securing a good job.

Especially now, when competition is so keen again, many an efficient office worker loses out on positions that pay well, just by being a "last mile" girl.

This term is applied to young women who, besides slurring their words, speak so low and fast over the telephone and in person that they seem to be on their very last mile, with no voice or energy left.

A PROSPECTIVE employer judges an applicant, apart from her experience, by her voice, her manner of speech, her posture during the interview.

To get a clear picture of how important these things are, just put yourself in the place of an employer for a minute.

You are ready to interview several girls for a position in your firm.

The first girl approaches your desk, her head low, her shoulders rounded and hanging loosely, giving a sloppy appearance, dragging her feet. Then she slouches down on the chair, and, looking everywhere but at you, answers your questions as to her experience in such a low voice that after each sentence you have to inquire, "What did you say, Miss?"

Then the second young lady comes to you, her head high, her shoulders straight. She gives a neat appearance. She walks to the chair briskly. She sits down gracefully, her back straight. Then she gives a coherent account of her experience, in a clear, distinct voice, looking straight at you.

APART from experience, which one would *you* take?

"Of course," you say, "the second girl, who talks and looks like an efficient, alert person."

If girls would only realize what a bad impression an unintelligent-sounding low voice and slangy speech gives, they would rush to improve themselves.

Yet all you job hunters have to do to look like the efficient person you are is to practice good posture and speak not only in a clear, audible voice, but choose your words carefully. If necessary, even rehearse beforehand what you will say to the employer.

In short, don't apply for a job in just any old way—prepare yourself for the interview. It pays, as you will find out.

Do You Know Your Office Etiquette?

NELLIE BRIGHTON

SOCIAL acceptability isn't confined to the tea table or the dance floor. Rate yourself on the following questionnaire to find how you score on manners in the office.

1. Do you burst in with a gang at noon, chattering gaily, regardless of whether customers may be waiting, or a conference in session?

2. Do you come to work late or leave early? Do you figure that the boss should pay you for taking off your hat and coat, and combing your hair?

3. Do you explain that it was someone else's fault when you make a mistake?

4. Do you interrupt instructions or dictation to ask questions?

5. Do you get very busy at your own desk at five o'clock, leaving it for someone else to cover the adding machine or clear the mail desk?

6. Do you purse your lips and look daggers when you have to stay late?

7. Do you argue religion or politics at the office?

8. Do you make personal phone calls except in real emergencies? Do those "emergencies" occur every few days?

9. Do you chew gum, bite your nails, or dangle a toothpick or match stick from your teeth? Do you eat candy and peanuts in front of others?

10. Do you pass your spare time by manicuring your nails or plucking your eyebrows?

If every answer was *no*, you score 100 per cent.

AS YOU BEGIN SHORTHAND

With this welcome to the beginning student is a page of review on the Brief Forms all of you can practice with profit

JANET KINLEY GREGG

SO you're going to learn shorthand. Shorthand isn't quite like anything else you have ever studied. It's more fun. More difficult than some things, certainly easier than others. Remember it is a *skill* subject; and practice makes perfect—thoughtful practice. Do you recall those arithmetic problems you used to do? Over and over again the same thing, the same kind of problem. And the more you did of them the easier they became. You learned how to do long division. You did not inquire why it was that a series of operations involving multiplication and subtraction should produce a *quotient*, or an answer, in division. It worked, and that was all that was necessary to know. In shorthand there is a reason for everything, too, but there is no need for the average writer to know these reasons in order to become a good writer of the system. The characters have been assigned to their various sounds either because of their frequency in the spoken language (to the most frequent are assigned the easiest characters to write), or because of the ease with which certain characters combine to represent letters or sounds that very frequently come together in words. But the research necessary to determine these frequencies is outside the needs of anyone learning to write shorthand, and is not a part of the learning process. There is no point, therefore, in asking why the characters are written as they are. It is much better to accept the fact that they do work as planned and get on with learning to write them. The invention of shorthand is a science; the learning of it is a skill.

THIS does not mean to say that the learner is not to use his ability to think. Quite the reverse! Simply copying outlines without thinking about them is a waste of time, and in building words, particularly those not encountered before, the writer must know how to put them together logically. This comes later, however, when he has some knowledge on which he can draw. It is far better for the beginner to write only those outlines already studied; for mistakes in shorthand, like mistakes in other things, are likely to repeat themselves. It is said that we learn by our mistakes, but that is a very painful way to learn, and the saying was not meant to apply to the learning of any skill. Skills are best learned by doing things right every time, so that the right way becomes automatic.

YOU should enjoy learning to write shorthand, but you won't if you make hard work of it. Shorthand is easy to write and pleasant to write; it has much more rhythm and fluency than longhand and does not call for backward strokes or for going back and adding to the already completed word, as is the case when you have to go back to dot an *i* or cross a *t* in longhand.

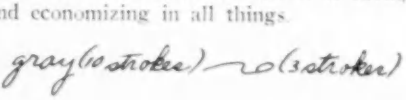
The way to enjoy shorthand is to practice each day's lesson until you know it thoroughly, because every future lesson will depend on the ones that have gone before. It is not like history, where the dates of the battles of the Spanish American War do not depend in any way upon the dates of the battles of the French Revolution. Shorthand is more like forging a chain—a new link cannot be added until the last previous one has been completed.

Shorthand is something you are going to use and use constantly. Its *value* to you as a writer increases with your *ability* as a writer, and the joy of it likewise increases. When you begin to learn to write shorthand, you already possess the ability to use pen and paper to make a record; you know, that is, how to write longhand. It is a pity not to put this available equipment to the greatest use possible—to learn to write with efficiency, economy, speed; in short, to learn to write shorthand well. Only then are you getting the full value out of your ability to write.

IN shorthand you will use the same kind of strokes that you have always used in longhand, you write along the same line—or no line at all—and in the same direction

You simply learn to attach new meanings to already familiar strokes. The astonishing thing about it is that the system uses only twelve strokes! Imagine being able to write everything in the language with only twelve different strokes to work with.

SOME of the things that shorthand will develop in you will surprise you. First of all, of course, you will learn to value time, for it is in order to save writing time that you are studying the subject. And as in the case of money, what is saved from one thing is available for another. Shorthand should also teach you the principles of economy. Look at a page of longhand and at the same words written in shorthand. The realization of how much less effort is required to write shorthand than longhand, and how much less time, also, is required, makes evident the lesson of saving and economizing in all things.



You, too, will learn patience. No skill is developed in a day. Shorthand really does not take long to learn, and the constant use that is made of it during the learning process happily serves to increase writing ability. It even takes most people longer to learn to play a good game of golf than it would take them to learn to be a good shorthand writer!

But it is essential to take enough time to do it right and to be patient while developing the skill needed; the greater the skill, the greater the time necessary. Obviously it takes longer to achieve the ability to write 200 words a minute than it does to write 120 words a minute. Perseverance, too, will develop along with your shorthand, and without that nothing can be accomplished, for he who gives up is lost.

Care and neatness in your work are part of the study of shorthand. To go back to that history lesson mentioned earlier, is it not a fact that if you are careless and sloppy about the work you hand in you simply get a poor mark? In shorthand, however, if your work is careless and sloppy you will not be able to read what you have written, and your failure is complete.

ACCURACY, of course, is of prime importance, and neatness is a great aid to accuracy. In addition, however, proportion should be scrupulously observed. This is not too difficult and it is not new, for any longhand writer knows that the difference between *e* and *l* is merely one of size:

e l, e l, r l, r l

It does not matter a great deal how large or how small your writing may be, although as everyone knows very small writing is difficult to read (and this is even more true in shorthand, where there is no room for guess work), and very large writing is unattractive to look at and a waste of time in the extra motion involved. The proportion, however, must be consistent. You would be careful in longhand not to write *cold* when you meant *coed*—be careful of proportion in shorthand, too!

BRIEF-FORM PHRASE REVIEW

Chapter One

I can, I cannot, I cannot be, he can be, you can, they cannot, I can go, you are not, are you, I will, I will not be, I will be, he will go, you will, will you, in the, in it, in our, in his, in that, in this, in your, in those, I am, I am not, more than, it will be, it was, at the, at that, at this, I would, I would not be, he would be, there was, there are, there will not be, of the, of that, of it, of our, of their, of his, of them, of this, of your, of all, of those, of what, that are, that will, that this, that their, he was, I was, was the, was that, was this, they are, they will not be, they will be, this will be, this would be, and am, and I am, and are, and not, and the, and they, and will, and be, and have, and is, and that, and with, to that, to this, to them, to his, to be, by the, by those, than that, he is, it is, is it is not, there is, is there, that is, is that, this is, is this, what is, where is, with you, with the, with them, with that, with this, I did, he did not, other than, there were, were not, my time, when the, any other, I could, I could not be, he could be, what are, what was, into the, into that, into this, into them, into those, I come, I like.

Chapter Two

for you, for the, for that, for this, for them, for those, for which, you have, you have not, I have not been, I could have been, I will have, I shall have, which is, in which, of which, after the, after that, after this, after them, after those, about the, about that, about them, about it, from the, from that, from this, from you, very good, very well, very much, before the, before them, much more, I should, I should not be, I should have, I should be, you should have been, over the, over them, under the, under them, there must be, I must have, for some, in such, to such, from such, with such, of such, to favor, I think, I think the, I think that, I think it is, he says, against the, against that, always be, between the, between those, between this, between them, for another, this morning, your letter, I have your letter, at present, give you, to give, give me, I have given, tell me, he tells, I got, I gave, he gave me, next time, your name.

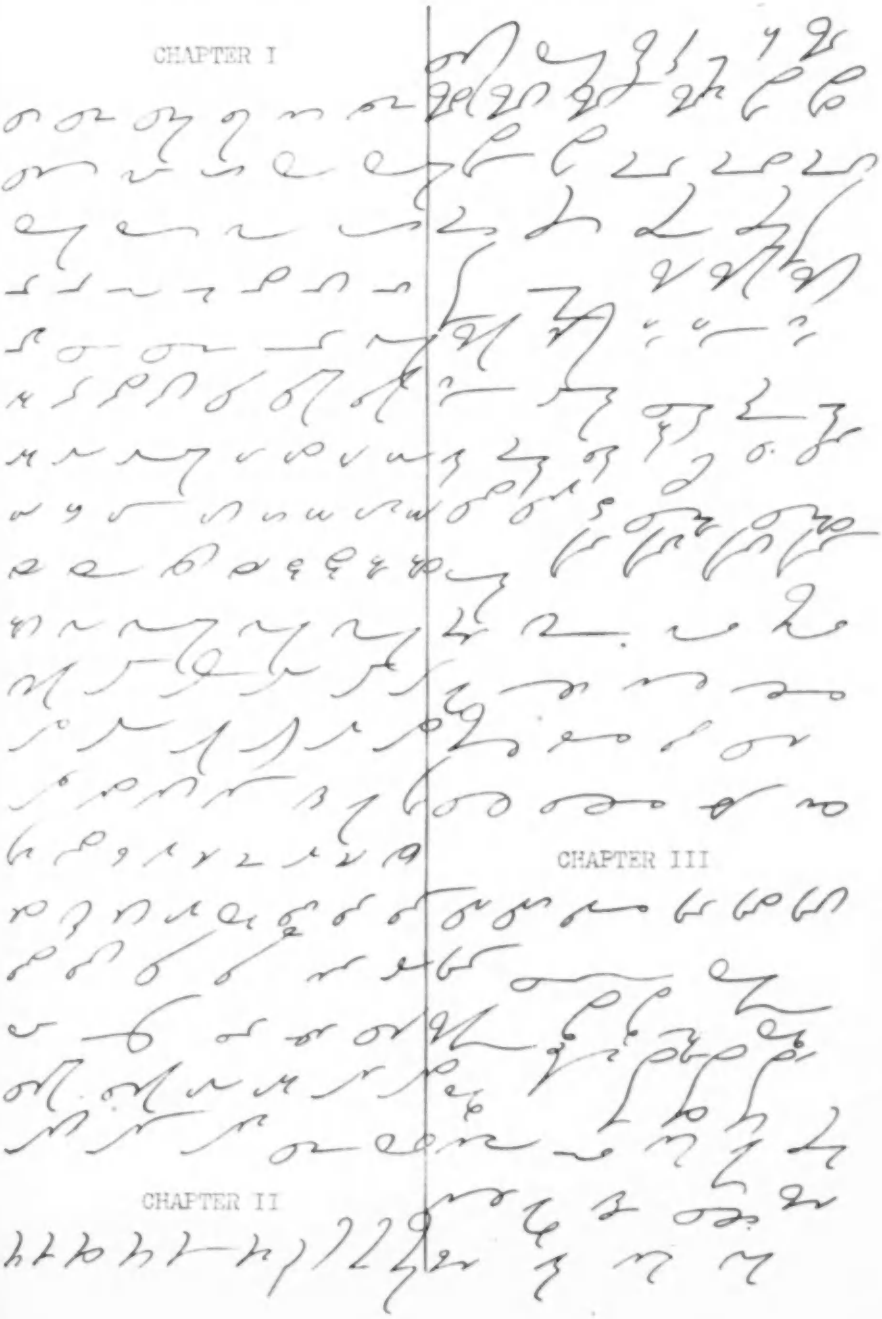
Chapter Three

I told, I told you, he told me, upon the, upon that, upon this, upon them, I am glad, I will be glad, I should be glad, I believe, he believes, call

Brief-Form Phrase Review

Practice these common phrases until you can write them off in one piece, without hesitation, and can read your own notes as readily as you can these

CHAPTER I



CHAPTER II

CHAPTER III

upon, I received, he receives, several times, above the, above that, above this, to collect, in regard, to keep, to become, very important, together with, to prepare, to send, I am sending you, I asked, he asked, to speak, to complete, they represent.

Famous First Names

BORIS RANDOLPH

THERE are some people who are as easily identified by their first names as by their last. If you said "Mary," for instance, it might mean anybody, but if you said "Ingrid" most people would immediately think of "Bergman."

With this in mind, how many of the following famous first names can you identify; that is, what famous last name does each one automatically suggest to you? Write the last name alongside the first in each case and take 4 points for each right answer.

If the first name makes you think of a last name different from the one given in the answers, but, in your own opinion, equally famous, you may also score yourself right.

(See page 16 for the Correct Answers.)

1. WINSTON .....
2. SONJA .....
3. RUDYARD .....
4. ALDOUS .....
5. OMAR .....
6. AMERIGO .....
7. ZACHARY .....
8. RUTHERFORD .....
9. KIRSTEN .....
10. ZONA .....
11. ANATOLE .....
12. AMELITA .....
13. JASCHA .....
14. ENRICO .....
15. BENVENUTO .....
16. ARTEMUS .....
17. VAN .....
18. OTIS .....
19. BRIGHAM .....
20. RABINDRANATH .....
21. WOODROW .....
22. ZASU .....
23. BING .....
24. LORADO .....
25. MOHANDAS .....

Information Desk

Don't you often have questions to ask about the work of secretaries, stenographers, typists, or shorthand reporters? Why not send them to Information Desk, The Gregg Writer, 270 Madison Avenue, New York 16, N. Y. A letter is not necessary, postal card will do.

1. **Which is correct—*a* unanimous vote, or *an* unanimous vote? —*M. H.***

The form "an unanimous" is preferred in British usage. In this country, "a unanimous" is the preferred style.

2. **(1) In listing "petty larceny" on the agenda of the weekly conference of executives where I work, I was told that the subject should have been "petit larceny." After checking this in the dictionary, I agree that "petit" is the legal term. However, I do not think that "petty" is such a grave error. Do you?**

(2) In a question and answer group in a *Saturday Evening Post* quiz, the following two questions and answers were stated to be correct:

1. To whosoever reads this, greetings.
2. To whosoever reads this, farewell.

It seems to me that both of these should be *whomsoever*. Can you give me an explanation for "whosoever"?—*E. B. M.*

(1) We should not label the form "petty larceny" an error, for both the legal dictionary and Webster's New International Dictionary give "petit" and "petty" as interchangeable forms. Of course "petit" is the exact legal form. In common usage, however, "petty" seems to be more frequently found.

(2) The answers given to the sentences from the *Saturday Evening Post* quiz are quite correct. In both sentences, "whosoever" is the subject of the verb "reads," the entire phrase, "whosoever reads this," being the object of the preposition "to."

3. **With every position that I have ever had, I have always used a great deal of shorthand, but now I am working in a place where almost none is required. Would you tell me how I can keep my speed up?—*L. W.***

1. Read as much printed shorthand as possible. There is no finer way to increase your shorthand speed and build your vocabulary than through the reading of well-written shorthand plates. For reading purposes, we would suggest material such as that in the GREGG WRITER and in shorthand reading books like "American Readings in Gregg Shorthand"

(Continued on page 36)

There's History in a Name

CALVIN T. RYAN

WARS not only make history, they also make words. They enlarge our vocabulary. In ordinary years, the English language grows at the rate of about 1,000 words a year, but in war times and in other periods of stress, the number may reach 1,500.* Yes, ours is a living and growing language.

A surprising number of words come from the names of persons, men and women who get into the news for their activities. We soon forget the person and appropriate his name as an ordinary word, even spell it with a small letter. The more obvious words, like *Pauline* and *Christianity*, are spelled with a capital, for they are still regarded as proper nouns. But we may *hooverize* and *fletcherize*, we may *boycott* and *vulcanize*, even *lynch*, and forget the person and the history referred to. When we do, we use the small letter. The words are now considered just common nouns, or ordinary verbs.

PERHAPS the most outstanding word derived from the recent war was "quisling." It has taken hold of all people, regardless of the language they speak. There is history attached to the word, but the epithet is most uncomplimentary. So is there history in "black market," and the "one who" patronizes such an activity —that is, the *blackateer*. Perhaps we are less familiar with another name-word verb —"to burke"—it, too, with an unsavory origin. A little more than a hundred years ago, a Scotsman named William Burke plied his trade of suffocating persons and selling their bodies for dissection. The word has since taken on an additional meaning less odious; namely, "to dispose of quietly."

A little more than two hundred years ago, a brutal drillmaster in Louis XIV's army earned a reputation for his disregard of others' feelings. His name was General Martinet, and in his memory we have the unsavory word—*martinet*. (Now a person may be a *martinet* even in a classroom!)

* A list of new wartime words was discussed in our May shorthand section.

THE world could not think as kindly of the aforementioned Frenchman as it does of the gay-lived Englishman, Earl of Sandwich, in whose memory we eat our sandwiches. The Earl must have had many characteristics found in the modern American go-getter, for he hit upon a slice of meat between two slices of bread as an expedient when he did not want to leave his gaming table and eat a regular meal. Time was precious! Perhaps, we might say for the Earl, Time was money. Therefore, we pay him homage on picnic and washdays when we serve sandwiches.

ONCE upon a time there were two magistrates in London, one named Hooke and the other Crooke. A man fined too much in Hooke's court could take his case to Crooke's and more than likely get a smaller fine. Hence we have the very useful expression, "by hook or crook."

Likewise, the highwayman who selected one half of England for his particular preserve was called Hurleigh. Another highwayman looked after the other part of the country, and his name was Burleigh. From Shakespeare's time to the present we have been using *hurly-burly* when we want to describe things being in a turmoil. Jesse James, our most notorious highwayman, did not leave his name in our language. Nor did the "gangsters" of an earlier decade. The history those men made is best forgotten.

THOSE of us who have been old enough to read and write during the last two decades have seen mere initials become words. We spoke of the WPA and the NRA. We speak of the OPA and the NEA as though they were words. Should we be asked for what they stand we might have to think a moment before answering. Once "G.I." stood for "general issue" and referred to the clothes and equipment of the soldier. Soon we dropped the periods and spoke of "GI's," and then we meant the soldiers who wore the clothes. Today GI's attend college, give dances, and sponsor parades. We've dropped periods and capitals both in *Wacs* and *Waves*. Military women have made history—and words.

WOMEN are often accused of being the talkers, yet there are insignificantly few words which have their origin in women's names. We do think of *bloomers*. Amelia Jenks Bloomer was one of the first "new women" in America. She advocated a reform in woman's dress, and designed her own outfit, incidentally adding a word to our language.

We eat greengage plums without thanking Sir William Gage, who lived in the eighteenth century. We smack our lips on a loganberry, and may not ever have heard of Judge J. H. Logan. The men in this recent war were fearfully acquainted with *shrapnel*, but I suspect not many stopped to anathematize General Shrapnel, who first thought of this ammunition in a shell.

OF all persons who have given their names to enrich the vocabulary, Robert Peel doubtless has the greatest distinction. He established the police system in Ireland, and the policemen became "peelers." He improved the police system of London, and the policemen there became "bobbies." Teddy Roosevelt may have given us "the strenuous life" and the "big stick," President Harding gave us "normalcy," but only Mr. Hoover fastened his name on the language. "To hooverize" may mean to save and deny ourselves, or it may mean to split our infinitives, a habit which Mr. Hoover has perfected. But no President of the United States has left both his names to the language as an inheritance. It took an Englishman to do that.

THE United States glories in its Uncle Sam. England is proud of its John Bull. But once a city in Italy had as its symbol Pantaloon. The origin may have been handed down from a character in an Italian comedy who wore long trousers. At least once we spoke of pantaloons, but being American, we shortened the word to "pants."

Wearing apparel, tax collecting, trees and berries, ammunition, all these have taken their names from persons' names. There is hope for a language that can continue to grow at the pace ours makes.

ONE of the most curious of words is "maudlin." No one, certainly no American, would think of Mary Magdalene. Yet that is its source. The Englishman pronounces Magdalene, whether the college at Cambridge or the Biblical character, *maudlin*. Just as they pronounce the novelist, Somerset Maugham, *mom*. The American accepts *maudlin* and means sentimental or tearful, but more than likely without ever thinking of Mary Magdalene.

We ride on our macadamized roads without thinking of the Scottish engineer, McAdam. We smoke our cigars and cigarettes and never think that the *nicotine* is named for one Nicot. We read a "bowdlerized Shakespeare" and forget Dr. Thomas Bowdler, who was the first to expurgate Shakespeare, and who was later to "bowdlerize" Gibbon's "History of the Decline and Fall of the Roman Empire."

IF there are not enough Englishmen and Americans to supply our new words, we may go back to Greek myths and legends. We can find much use for *panic*, a tribute to the god Pan; for *vulcanize*, a tribute to Vulcan; *music* reminds us of the Muses; and *January* and *janitor* send us to the god Janus.

The Standard Oil Company may give us *socony*, the National Biscuit Company may give us *nabisco*, but such "made words," are very few. We spell milk backwards and get "Klim," Nebraska backwards and get "Aksarben," but again the words have a very limited appeal. The English language is a *man*-made language. We like our new words to have some historical backing.

A Good Stenographer Should Be

Systematic
Trustworthy
Efficient
Neat
Observant
Good-natured
Ready to work overtime if necessary
Accurate
Pleasant
Honest
Energetic
Reliable

—*Martha Compton*

TAKE A TIP FROM TONY!

Get out of that groove before it becomes a rut!

AS stenographers, like myself, what would you think of a fellow stenographer in a small office, who, while the boss was out, said to me, "Sure I know my shorthand notes are poorly written. I've lost speed, too. But why should I try to improve while I'm here? I don't think I'll get a raise, and there is no chance for advancement. . . ." After cracking her bubble gum and turning a page of the movie magazine she had been reading, she continued. "And, besides, what I want is a job as secretary to an executive in a large concern, or to someone important in an exciting line of business. Then it would be worth while to brush up."

THIS past summer I had the good fortune to visit over 100 secretaries and stenographers in their "natural habitat." (Their employer was looking on questioningly the whole time, too!) I had the opportunity of talking to them, listening to their opinions, and finding out their ambitions. The results were startling.

Do you know that at least three in every ten stenographers I encountered were in a little groove all their own and took a similar attitude to the young lady I have just quoted? Kidding themselves along . . . Poor notes . . . Trying to coast before reaching the top of the hill.

It is probably true; they are "getting by." The boss dictates so slowly they could take the dictation in longhand. There is no rush to get a typing job done. And they *can* answer the telephone.

But what if the office closed down? What if for some unforeseen circumstance they had to find a new job? Could they pass the stenographic test a Personnel Manager might give? Could they transcribe within a reasonable amount of time? Or are they so deep in that little groove they are unprepared for any change?

FIVE of these same ten average stenographers have reasonably good jobs—positions with a future. Two others are taking advantage of their shorthand ability and are working toward a definite objective.

For example, take the young lady I met at the Norwegian Consulate. About three years ago she was employed by the Norwegian Embassy in Washington, D. C., to type envelopes for a bulletin they distributed. From the people she met, the stories she heard, the pictures she saw, she developed a desire to visit Norway. She found that it might be possible to get a job in Norway after the war—perhaps at the American Embassy or with some American firm's Norwegian headquarters—at least she could obtain a higher salary and live a little above average if she could take dictation or perform as a secretary. With this encouragement, she immediately started brushing up on her shorthand with her sister and some friends. Today she is working with the Norwegian Consulate in New York, and is eagerly awaiting instructions to proceed to Norway. (She showed me pictures of beautiful snowy mountains, skiers, and ice skaters. How I envy her the experience she'll have abroad!)

IN an office in Rockefeller Plaza a curly-haired young man in his middle twenties told me that a little over five years ago he decided to become a lawyer, but at that time he found himself financially unequipped to weather four years of day school. In high school he had had shorthand and typewriting, and he reasoned that if he could work for a lawyer as a stenographer during the day and study law at night, he would be getting both the practical and theoretical experience he needed. With two of his former classmates he brushed up on his shorthand. This coming January he will not only receive his LL.B. and have a great deal of practical ex-

perience to his credit, but, because of that experience and study, he has been offered a junior partnership in the expanding law firm with which he works.

From instances such as these, and from my talks with successful executives who were once active Greggites themselves, I know it is more profitable to stay out of that little groove and up with the other seven stenographers! Opportunities do not just happen. Preparation is necessary. If a $10,000 job is open for a research chemist and one has no knowledge of Chemistry, this could hardly be considered an opportunity. But, for the man who has studied for a number of years and prepared himself, this is a definite opportunity. And so it is with *your* present job, or with the one you may try for in the future. If an opening occurs for a secretary who can take shorthand rapidly, in an organization that you would like to join, or with the president of your present concern, and you stumble and hesitate while taking the dictation test, you could not consider this an opportunity. But if you can take the dictation accurately and read back confidently, this *is* an opportunity. And you were prepared.

IT doesn't take very much effort to *stay* prepared. Even for the young lady who cracked her bubble gum and thumbed through that movie magazine. It could be fun, too. Many girls in business offices (and I encountered them here in New York) and steno friends in small towns throughout the country are building skill and, to judge by their letters, they are having an enjoyable time doing it.

Periodically each month these Greggites who want to regain, maintain, or increase their speed meet during lunch hour, for a few minutes after office hours, or at home around what one girl in Oregon calls a "Steno Circle." Inasmuch as the learner's department in this magazine reviews the basic principles of shorthand in two five-month series each year, it is usually the first item on the Oregon Circle's agenda. The few minutes devoted each month to reviewing beginnings and endings, Brief Forms, or some other basic principle are well spent and help to increase fluency in taking dictation. Each member of the club takes his turn reading aloud from the shorthand plates, and you would be surprised how this helps to increase and refresh your shorthand vocabulary. This reading practice helps in the office, too—saves you from stumbling and hesitating when the boss asks you to read a letter back. The girls also dictate to one another, starting slowly at first and working up progressively to higher speeds. Usually the last few minutes of the meeting are spent discussing the Information Desk, and problems they themselves have encountered in the office.

These Steno Circle meetings take but a few minutes each month and certainly help to keep stenographers from slipping into that groove I've been warning you against. Check among your friends and I think you will find quite a few who would like to rub some rust off especially when it can be done with friends in a Steno Circle.

Remember, a stenographer is like a piece of silverware, the more she is polished the brighter she will be. So retain that skill and watch for that opportunity. Don't be like the hungry old codger in a New York restaurant who ordered the biggest steak on the menu but found that he had forgotten his false teeth—be prepared!

Answers to Famous First Names Quiz on Page 12

1. CHURCHILL
2. HENIE
3. KIPLING
4. HUXLEY
5. KHAYYAM
6. VESPUCCI
7. TAYLOR
8. HAYES
9. FLAGSTAD
10. GALE
11. FRANCE
12. GALLI-CURCI
13. HEIFETZ
14. CARUSO
15. CELLINI
16. WARD
17. JOHNSON
18. SKINNER
19. YOUNG
20. TAGORE
21. WILSON
22. PITTS
23. CROSBY
24. TAFT
25. GANDHI

YOU NEVER CAN TELL

The following account of a soldier's use of shorthand was given by Captain Donald Beisel, U. S. Army Air Corps, when he recently stopped in to say hello to a friend in the New York office of the Gregg Publishing Company. Captain Beisel is now released from active duty and is working in a secretarial capacity in New York City.

I USED to have a boyhood chum named "Freckles," like the boy in the comic strip. Freckles would whistle every place we went together — fishing, hunting, camping.

"Freck," I used to say to him, "why are you always whistling?"

"You never can tell," he would reply. "Some day it may come in mighty handy."

It did. When I met Freck down in Australia a couple of years ago, he was whistling—in a K-9 camp.

"You see," he told me, "you never can tell. Why, I might be up in the jungles in Guinea or on K.P. Instead, I'm here with the pups. And all because I can whistle!"

That's the way it was with me and my shorthand.

BEHIND CAPTAIN BEISEL HERE at Clark Field you see Major Bong's plane, most famous of the 5th Air Force fighters. Chalked up on it already were 27 of his score of 36 Japs downed before he died. The Philippines had been liberated, and Don was just reverting to the single duty of Intelligence Officer after weeks of handling 15 jobs at once!

I LEARNED shorthand in my high school days in Hazleton, Pennsylvania. Few boys took the subject then. Nowadays, I know, there are nearly as many boys as girls in the shorthand classes; but when I first began shorthand, the presence of a boy in the class was an embarrassing rarity. My father insisted, however, that shorthand went with the bookkeeping course I did want; so I sweated my way rebelliously through the Manual, studying just enough to maintain a respectable average. I certainly never scorched any notebooks with my high school speed!

When I finished high school—and, I thought, the shorthand course—there were no job openings in Hazleton. My alternatives were to go into the coal mines or to help my father on his farm. Liking neither, I came to New York City.

WHEN the War began a few years later, I was working in a large hotel, and the prospect of a promotion had sent me to an evening class at New York University for a refresher course in shorthand. I was still in the class, as a matter of fact, when I was invited to try on a uniform, so, my shorthand was fresh in mind. "Aha," said the Army. "He's usable!"

Result: Without waiting to teach me even the right way to salute a brigadier general, the Army shipped me off to Australia. That was spring, 1942.

ALMOST immediately I was shipped to Papua, up in New Guinea, in the first of the long series of counter-attack campaigns being launched against the Japanese. It was there, under the strain of bombings and strafings, that I learned the full-time duties of a company clerk. And it was there that, because I knew shorthand, I was called more and more often into Headquarters for on-the-spot dictation.

"On-the-spot" has a double meaning in this case. The spot was frequently very hot, thanks to the Japanese. Those were hard, tight days. Riding in a bouncing jeep, I took letters on operational plans; huddled in a foxhole under a giant papaya tree, I took logistic dictation from a colonel; whispering in deep jungle grasses, I notated memorandums on troop movements. Our tools were anything at hand;

For description of these pic

to "Th

to "This and That" on page iii.

I've written readable shorthand on notebook pages, tissue paper, envelopes, backs of magazines—anything, everything.

YOU never can tell: because I could take dictation at the beckoning of a finger, I was made secretary to the Chief of Air Staff, Colonel Merian C. Cooper; so I got out of the foxholes and jungle lianas, thanks to shorthand.

In a place like a staff headquarters, my knowledge and use of shorthand caused superior officers to give me attention that I might not otherwise have earned . . . and an assignment in September, 1943, to the Officer Candidate School the Army had opened in Brisbane, Australia.

WHEN I left the school the following January as a glittering new second lieutenant, I was assigned to the headquarters staff of the 43rd Heavy Bomb Group, a tactical organization, and soon became director of the clerical work in that outfit. There my shorthand developed a new military aspect.

I have a cousin in the hotel business who says that he can get twice as much work done in a day because he knows as much shorthand as his secretary—and after my experience in the Army, I can justify his statement.

Many times he jots his own letters in shorthand and hands his notes to his secretary to transcribe. This procedure makes it possible for him to save time because he can jot down his notes as he thinks of them, and time saved from dictation releases his secretary for other duties.

I DID the same thing in our Headquarters. I'd take the colonel's dictation or write my own company memorandums, and then hand the shorthand notes, to one of the men attached to our staff for transcription. It saved my time, the colonel's time, and the men's time.

Since I knew from my own experience how long such transcription should take, I could set a pace for the enlisted men. As a result, our office was able to maintain a high standard of production despite frequent changes of base. That standard, I believe, was largely responsible for the two subsequent promotions I received.

Back on his last leave, Don lunches with his sister and the Blanchards (father Clyde and son Lee)

YES, I owe a lot to my shorthand. It served me well. I might never have been able to contribute as much to the Service as I did, and certainly the Service could never have contributed to me as much as it did, if I had not known shorthand.

I could not foresee these things, back there in high school days when I so rebelliously studied the Manual.

You never can tell, can you?

Grey Matter, Chief Business Cosmetic

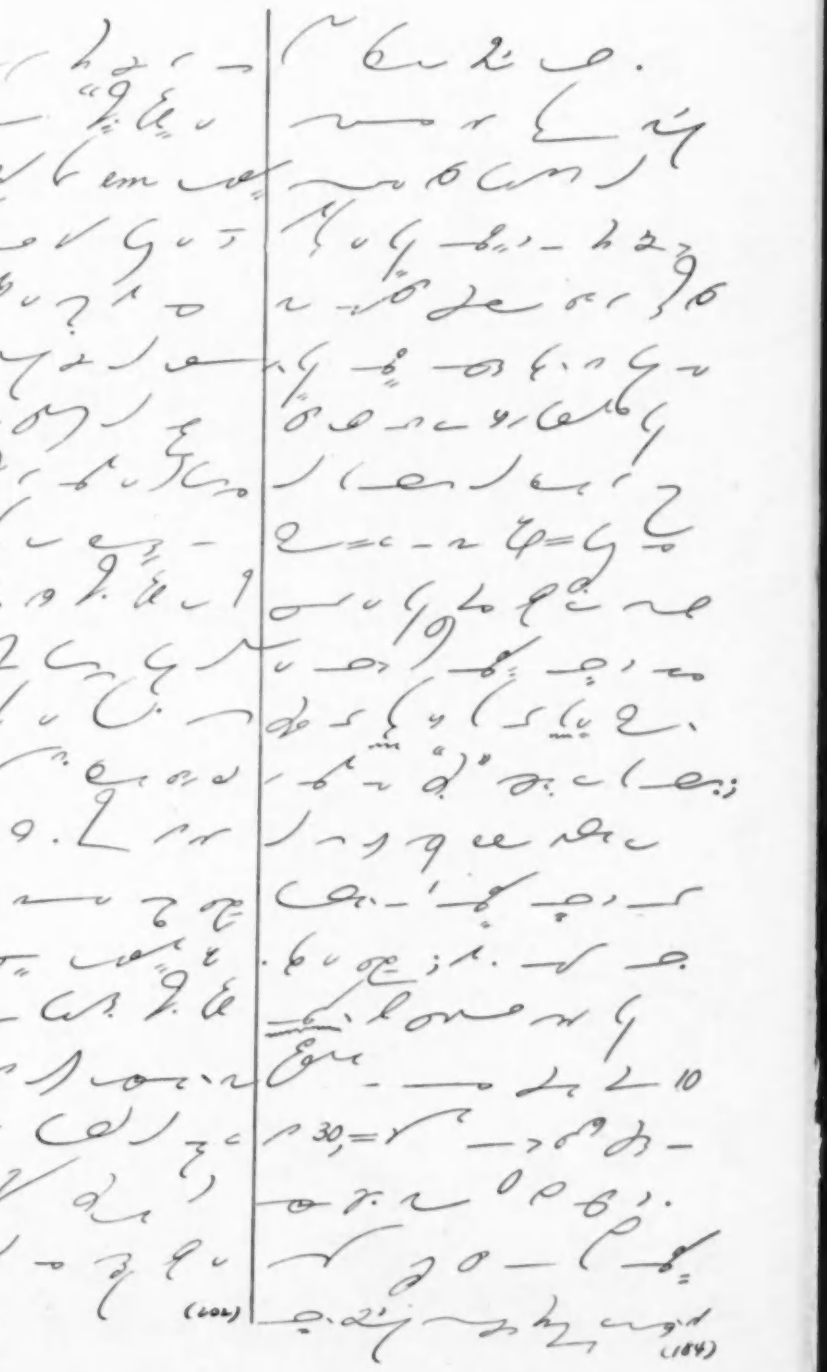
ACCORDING to a United Press item from Spokane, Washington, last Fall, brains still rate two to one over beauty in the qualifications for a private secretary.

Business executives polled in convention here, admitted one out of five prefers his secretary to have both beauty and brains. Two out of three don't care what she looks like.

Every seventh man demands beauty as the first prerequisite. But even here she must qualify on secretarial techniques too; for, though good looks may land her the job, a girl's beauty alone won't suffice to get out the daily mail with the accuracy and dispatch a worthwhile job demands.

Transcription Speed Practice

(386 Standard Words)



YOU *TRAVELIN*

There's a bonanza in pins an Department for Sh to be picked up alon

FLORE

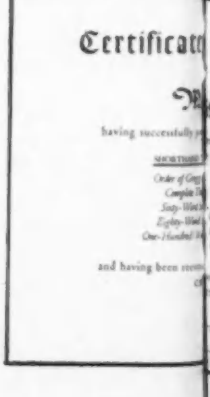
A HOBO, in tattered and dusty garb, sat on a fence chewing a blade of grass, while contemplating the wisdom of matching his wits with the determined-looking dog that barred the entrance to the farmhouse across the road — and to his chances of procuring a hand-out. As he turned the matter slowly over in his mind he heard a motor chugging up the road. A ruddy-faced young man hove into sight on a motorcycle. "Travelin' somewhere, son?" called the hobo. "Sure thing!" cheerfully returned the lad, "I'm going after a little *Success* in life."

YOUR editor had an eye-opening experience this summer. It was our privilege to consult with directors of training programs set up in business offices for the purpose of increasing the productiveness of the Stenographic and Typewriting Departments. We had frequent opportunities to act as consultant to stenographers and typists themselves, who wanted to initiate a personal improvement program of their own. The tests and awards of this Department attracted them, and they considered it jolly fun to take the tests and qualify for the certificates and pins. Both programs are well under way in a number of offices now.

Our problem at first was to interest stenographers and typists *in* self-improvement, and man, oh man! was that a task! We encountered just two kinds of office workers: Those who were interested in their jobs and those who wanted to get married. We wouldn't have believed that there were so many who were uninterested in their work. But there is a movement afoot to weed out of the payroll the inefficient and disinterested members of the staff, and that sent many typists and stenographers scurrying to us for advice and aid.

THE Road to Success is always full of adventure for the folks that travel it, because their fellow travelers are so keen-minded and buoyant in spirit! The journey is likely to be festive with colorful personalities and youthful jubilance. One does not encounter sluggish or dull people on the Road to Success. It is *fun*, honestly, to use one's talent and ability. Life becomes a challenge, then—a delightful adventure—and all of those nice things

Setting the pace for you



SOMEWHERE ?

rds offered by the Awards
d and Typing Skill
Achievement Road!

INE ULRICH

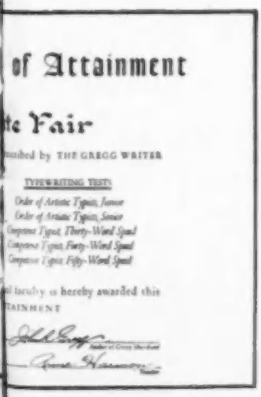
you would like to possess will be easily attainable.

The highway you have chosen leads to Success via the Stenographic Route. For easy going I would recommend that you pack your duffle bag with good tools for making progress, and that you take pride in keeping those tools keen-edged and shining. The first tool is *Interest*. You must have interest or you will get bogged down almost as soon as you start. If you would travel rapidly, you must have *Enthusiasm* and *Gumption*. It is buoyancy of spirit that puts you over the rough spots and enables you to come up smiling, instead of going down ignominiously to defeat should you stumble and fall.

Then, you must have *Consistency* and *Persevering* effort. The hare started off with a dash, remember, but lacking the quality of stick-to-it-iveness he lost the race to the tortoise. There is virtue in plodding along until the goal is reached. One should have good *Guidance*—your teacher and your textbooks and the GREGG WRITER—to keep you on your course. Guiding lights are important to the shorthand student and typist. Correct technique will enable you to take the final hurdles of *speed* in both shorthand and typing with fluency and ease.

THIS Department will put zest into your work. The beautiful pins and awards will make every step thrilling with interest in your possible accomplishment. When you reach the end of your journey you might well be sorry that the good fellowship and the challenging competitions are over. Yet you will be confident and eager to try your newly acquired skills on still another route; this time of your own mapping—your career in business life.

The awards furnished are excellent incentives for making the most efficient use of your time. Your basic training consists of learning the principles of shorthand, acquiring the knack of writing shorthand swiftly and legibly, and transcribing rapidly and accurately. You will learn to type fluently. More than 400,000 applications a year are received from students and office workers eager to qualify for pins and certificates of proficiency certifying to their ability and skill. See



of Attainment

te Fair

ented by THE GREGG WRITER

TYPEWRITING TEST:

Order of Artistic Typist, Junior
Order of Artistic Typist, Senior
Competent Typist, Thirty-Word Speed
Competent Typist, Forty-Word Speed
Competent Typist, Fifty-Word Speed

hereby is hereby awarded this
TAINMENT

how quickly you can earn them! All of the pins and certificates are within your grasp if you will exert yourself a little to reach them! No subject offers a more exciting challenge to whip up attention and beget persevering effort. It is indeed a program hard to beat!

Tests and Awards

THE O. G. A. Shorthand Writing Tests, the O. A. T. Typewriting Arrangement and Accuracy Tests, and the C. T. Speed Test will be found in this magazine each month. The official Shorthand Speed and Shorthand Theory Tests will be supplied to teachers upon request only.

The awards offered are as follows:

In Shorthand

JUNIOR O. G. A. Certificate—for writing a satisfactory copy of the Junior O. G. A. Test. (The certificate is suitable for mounting in the Achievement Record Album supplied by the GREGG WRITER.)

O. G. A. Gold Emblem Pin—awarded for qualifying on the Order of Gregg Artists Membership Test.

Complete Theory Certificate—for passing the Complete Theory Test.

60-Word Shorthand Speed Certificate—for passing the Shorthand Speed Test at 60 words a minute.

80-Word Shorthand Speed Certificate—for passing the Shorthand Speed Test at 80 words a minute.

Gold 100-Word Pin—for passing the 100-word Shorthand Speed Test.

Gold 120-Word Pin—for passing the 120-word Shorthand Speed Test.

Gold and Enamel 140-Word Pin—for passing the 140-word Shorthand Speed Test.

In Typewriting

JUNIOR O. A. T. Membership Certificate — for typing a satisfactory copy of the Junior O. A. T. Test.

C. T. Progress Certificate—for qualifying on C. T. Test at 30 words a minute or better.

Competent Typist Certificate—for qualifying on the C. T. Test at 40 words a minute or better.

O. A. T. Gold Emblem Pin—for a satisfactory copy of the Senior O. A. T. Test.

C. T. Gold Emblem Pin—for qualifying on the C. T. Test at 50 words a minute or better.

C. T. "60-Word" Pin—for typing the C. T. Test at 60 words a minute or better.

C. T. "80-Word" Pin—for typing the C. T. Test at 80 words a minute or better.

The certificates show exact speed attained.

THE emblem pins are beautifully designed and are of the finest workmanship. The C. T. Pins come in gold (50 words), silver and Chinese red enamel (60 words), and gold and blue enamel (80 words). All of them are worth winning.

The Fees Required

CERTIFICATE test applications are 10¢ each, with the exception of the Attainment and the Superior Merit Certificates, for which a fee of 50¢ each is charged to cover engrossing.

The pin applications must be accompanied by the tests (both the shorthand notes and transcripts of the Shorthand Speed Tests) and a fee of 25¢ each. If the test does not qualify, the paper will be returned, together with a refund of 15¢, since only the examination fee of 10¢ is required of pin applicants that fail to qualify.

WHAT a bonanza for the shorthand and typing student! These beautiful pins denote professional skill and accomplishment. You will wear them with pleasure and pride. So take your place on the starting line, please. You're off!

Happy Traveling along your way!

The Wrong Slant!

"IT'S BETTER THAT IT'S UNINTELLIGIBLE—I INTEND TO BE A CONFIDENTIAL SECRETARY."

September Test Material

[All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates. September copy is good as membership tests for O. A. T., C. T., and O. G. A. until receipt of the October, 1946, issue.]

Senior O. A. T. Test

INSTRUCTIONS: This is a simple test, within your capabilities. Type a copy of the announcement. Then select from the information given below the items necessary to make an interesting announcement similar to that of THE COMMERCIAL CLUB INTERNATIONAL. The whole job should not take you more than twenty minutes.

COMMERCIAL CLUB INTERNATIONAL
extends to you a cordial invitation
to attend the
FIRST ANNUAL CONVENTION AND EXHIBITION
of the club
to be held in the Grand Ballroom
of the
DE LUXE HOTEL
Saturday, September 28, 1946

* * * * * * *

Demonstrations of Printing Machines
Display of Printed Matter
Discussion of the Art of Printing

* * * * * * *

Guests of Honor
The Honorable Thomas H. Brown
Mayor, Spring Park
and
Doctor John L. Jones
President, Central City Board of Education

* * * * * * *

Exhibition open all day
Convention meetings at 10 a.m. and 2 p.m.
Banquet at 8 p.m. For reservations
write or telephone the Secretary,
18 Main Street, Verden, Colorado.
Telephone, MAin 1-1234

Members of the school as well as graduates are invited to attend the First Annual Convention and Exhibition of the Steno Circle. The convention and exhibition will be held in the a ditorium of (mention the name of your school). The exhibit of shorthand writing and typewriting will be on display all day, and meetings, at which various topics in connection with the study are to be discussed, will be held at 10 o'clock and at 2 o'clock. The day of the meeting will be Monday, September 30, 1946.

List the Guests of Honor. (You may wish to invite the principal of the school and the superintendent of schools.)

State that tickets or reservations can be secured for the proposed luncheon, and give the source. (Better insert name and address of your school here.) And telephone, Central 2-2222.

[See page 28 for Junior Test.]

September Competent Typist Test

Use double spacing in typing this test

(To find the gross number of words you write, divide gross number of strokes by 5; then deduct ten words for each error to get net words written. Divide this by 10 to determine the net words per minute. The number of strokes is indicated at the end of each line in order to facilitate counting the gross number of strokes written.)

	Strokes
Big business did not build the wealth of this country.	56
It was individual, hard-hitting and hard-working men	109
who started small, independent, competitive businesses.	166
Such men and the businesses they start will continue to	222
build the country if it is to continue being built. Immi-	279
grants often show more devotion than we natives to the	334
rugged pioneer virtues that carved America out of the	388
wilderness and made it rich and great. They cannot get	444
the white-collar jobs with the big companies; they have	500
to get out and hustle. They hope hard, grin at adver-	553
sity, laugh at the odds that beset them — and work like	608
mischief themselves.	630
Samuel Zemurray arrived in this country as a penni-	680
less, uneducated immigrant boy. He didn't ask what	732
his chance was. He saw the banana boats pulling into	786
the harbor and told himself that it had been done be-	838
fore. Thereupon, with a banana peddler's cart, he set	893
out to do it again. In 1930 he sold the banana boats and	951
the business he had built up to the United Fruit Com-	1003
pany for three hundred thousand shares of the stock of	1058
that firm. Today he is the president of the company.	1113
Before the war, and after twelve years of depression,	1167
I found young men everywhere displaying a degree of	1219
timidity that would have lost this country to the Indians	1277
a century and a half ago. I talked to hundreds of these	1334
young men. Almost all of them agreed that men who	1385
develop businesses of their own turn out to be the most	1441
successful men of the nation, but they would question	1495
how many men can do it. Most young men who want	1544

Strokes

to work for an established business are not looking for 1600
what the man who started that business was looking 1651
for — opportunity for personal growth. An average 1701
young man of today who is thinking of going into busi- 1754
ness for himself is likely to ask whether he can make 1808
the money that might be made with a large utility com- 1861
pany, say. Will he get the social prestige he would get 1918
at one of the banks? Will he achieve the security a job 1975
on a railroad gives a man? But if he is really smart and 2033
wise, he will ask himself a more important question: 2087
Will I be a better man working for myself or for some- 2140
one else? 2151

Most bright young men are ambitious when they go 2200
into financial and industrial organizations, but at the 2256
end of a few years too many of them have settled into 2310
the groove. What looked like a golden opportunity may 2365
turn out to be just a job. The great institution they 2420
were so anxious to get into often proves to be a white- 2475
collar assembly line. 2498

The better a young man does in the business of some- 2549
one else, the stronger the arguments usually are for his 2606
getting out. If he has the ability to make money, the 2661
odds are that he will make more on his own. The man 2714
who works for himself takes risks, but he gets the op- 2767
portunity to become an employer and he has the profits 2822
of the employer. The man who works for himself will 2875
work harder. The fellow who is starting his own busi- 2928
ness wishes very often that he had a thirty-hour day 2981
and a ten-day week instead of a seven-hour day and a 3034
five-day week. Such interest and ambition makes him 3087
smarter and keener. The desire to make a success of 3140
his venture provides a maximum incentive for him to 3192
do his best. — *From "Young Man, Be Your Own Boss," by* 3204
William Benton.

[*Repeat from the beginning until end of the ten-minute test period.*]

Junior O. A. T. Test

***INSTRUCTIONS*: This is a simple test of artistic arrangement and correct typing, a letter to be typed on plain paper. Supply today's date. Write at top of sheet the number of minutes taken to complete this test.**

Dear Mr. Smith:

The Middle America Information Bureau has asked me to give you the following information:

The vitamin-rich juices of the orange and the tomato have been discovered in a new tropical fruit, the naranjilla, according to an announcement by the U. S. Department of Agriculture. The flavor and properties of the naranjilla, now being successfully grown in Guatemala, compare favorably with these fruit favorites. Experimentation is now under way to facilitate the exportation of frozen concentrated naranjilla juice to the United States.

Development of this fruit comes simultaneously with the launching of a wide program of nutritional research throughout Middle America. The program is proceeding under the direction of leading scientists of the School of Pan American Agriculture in Honduras, sponsored by the Massachusetts Institute of Technology.

These two famous scientific and educational institutions have joined hands to raise the health and nutrition standards by seeking out and developing cheap domestic foods, high in vitamins, proteins, and minerals. Among the new tropical foods being developed by these specialists is the fruit of the pejibaye palm, which looks like an apricot and tastes like a chestnut.

Nutrition research in these countries often serves as a testing ground for new foods for the United States. Nutritionists in Guatemala believe that naranjilla juice may prove to be as welcome to North American tables as are such ancient Middle American staples as potatoes, tomatoes, and corn.

Gold Seal Honorable Mention Certificates

(Continuing the Annual O. G. A. Contest Report from the June issue.)

Schools Rating 60 to 65

(Special Pin Awarded Teachers)

Texas

St. Joseph's Academy, El Paso, Sister Charles Therese, teacher
Ursuline Academy, Galveston, Mother M. Angela, teacher
High School, Lockhart, Marjorie M. Trevillyan, teacher
High School, Midland, Grace E. Hine, teacher

Utah

North Summit High School, Coalville, Leah S. Robinson, teacher

Vermont

St. Anne Academy, Swanton, Sister Albert Celine, teacher

Washington

High School, Centralia, Edna Skrable, teacher

West Virginia

Buckhannon-Upshur High School, Buckhannon, Margaret H. Gregory, teacher
University High School, Morgantown, Dorothy Marie Watson, teacher

Wisconsin

St. Patrick's High School, Eau Claire, Sister M. Denis, teacher
St. Stanislaus High School, Milwaukee, Sister Mary Angella, teacher
High School, Stanley, Arthur H. Zier, teacher
House of the Good Shepherd, Wauwatosa, Sister Mary of Loretto, teacher

Wyoming

Lincoln High School, Green River, A. H. Hemkin, teacher

Schools Rating Under 60

Alabama

Paxton High School, Florala, Earline Mitchell, teacher
Oakwood College, Huntsville, C. E. Galley, teacher

California

Union High School, Campbell, Dorothy E. Beegle, teacher
High School, Canoga Park, Rose V. McGonigle, teacher
Joint Union High School, Delano, Claudine Slagle, teacher
Central Union High School, Fresno, Anabel Drenth, teacher
Marin Junior College, Kentfield, Mildred Meius, teacher
Joint Union High School, Kingsburg, Jo Josey, teacher
Polytechnic High School, Long Beach, Mrs. Irma E. Himmelbauer, teacher
Belmont High School, Los Angeles, Pauline E. Herring, teacher
Union High School, Oxnard, Mrs. Ada B. Booth, teacher

Colorado

High School, Sterling, Dorothy Erickson and Ruby McQuilkin, teachers

Connecticut

Roger Ludlowe High School, Fairfield, Rose Veckerelli, teacher
High School, Suffield, Mary G. Conway, teacher

District of Columbia

Immaculate Conception Academy, Washington, Sister Helen, teacher

Georgia

Spaulding High School, Griffin, Mrs. Ernest Nealy, teacher

Idaho

High School, Weiser, Mrs. J. O. Wallace, teacher

Illinois

High School, Belvidere, Isadore Munger, teacher
Angel Guardian High School, Chicago, Sister Miriam, teacher
St. Francis de Sales High School, Chicago, Sister M. Francella, teacher
St. Martin Commercial School, Chicago, Sister M. Dominic, teacher
St. Patrick Girl's High School, Chicago, Sister Catherine, teacher
SS. Peter and Paul High School, Chicago, Sister M. Francis Clare, teacher
High School, East Dubuque, Margaret Van Scoyoc, teacher
High School, Huntley, Hannah Martin, teacher
Township High School, Palatine, Olga Rathmann, teacher
Township High School, Princeton, John W. Walters, teacher
Township High School, Rochelle, Doris Howell, teacher
Township High School, Roseville, Florence Harper, teacher
Township High School, Savanna, Myrtle Rose, teacher
Catholic Community High School, Sterling, Sister M. Amelia, teacher

Indiana

Shields High School, Seymour, Vera Cummings, teacher

Iowa

High School, Central City, Mrs. David Evans, teacher
Immaculate Conception School, Cherokee, Sister Mary Juliana, teacher
Bayless Business College, Dubuque, Florence Ludwick and Joy Allshouse, teachers
Immaculate Conception Academy, Dubuque, Sister Mary Helene, teacher
Senior High School, Newton, Aileen Stern, teacher
High School, Pella, Lois Sayler, teacher

Kansas

High School, Salina, Florence McCall, teacher
Mount Carmel Academy, Wichita, Mrs. A. A. Wichmann, teacher

Maine

St. Joseph High School, Biddeford, Sister St. John, teacher
Sacred Heart High School, Van Buren, Sister St. Irene, teacher

Maryland

Catholic High School, Baltimore, Sister Mary de Sales, Sister Mary Margaret Dolores, and Sister Mary Joan Ignatius, teachers
Buckingham High School, Berlin, Mary F. Bailey, teacher
Bethesda-Chevy Chase Senior High School, Bethesda, Lillian G. Moore, teacher

Massachusetts

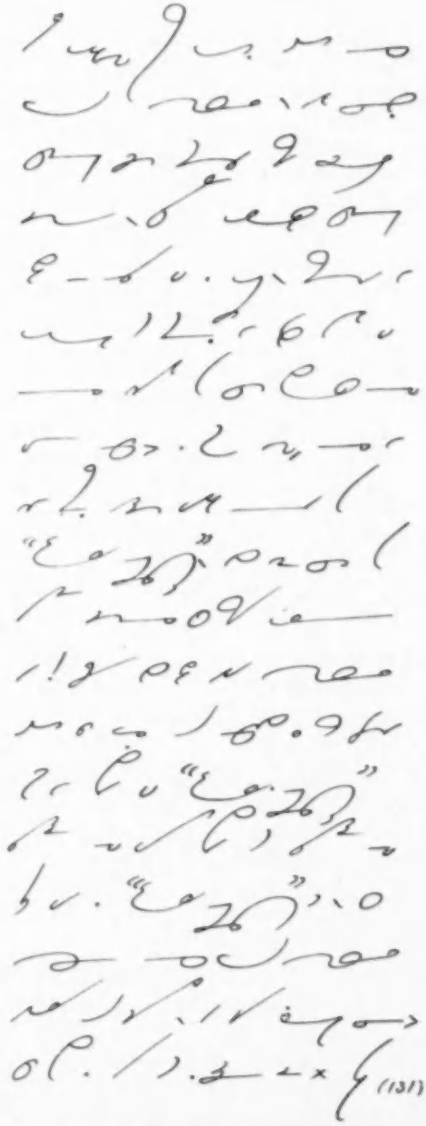
High School, Amesbury, Beatrice Edmondson, teacher
Endicott Junior College, Beverly, Ruth W. Towle, teacher
B. M. C. Durfee High School, Fall River, Rose E. McHale, Katherine Hogan, and Anna Sullivan, teachers
Dominican Academy, Fall River, Sr. Jeanne d'Arc, teacher
Jesus-Mary Academy, Fall River, M. St. Hilda and M. Marie de Massabielle, teachers
High School, Gloucester, Marion F. Woodruff, teacher
St. Ann High School, Gloucester, Sister M. Pauline, teacher
Edward F. Searles High School, Methuen, Hazel Whitehead, teacher
Holy Trinity High School, Roxbury, Sister M. Theresa Clare, teacher
St. James High School, Salem, Sister Ellen St. James, teacher
Cathedral High School, Springfield, Sister William Francis, teacher
St. Mary's High School, Waltham, Sister Alice Louise, teacher

Michigan

St. Elizabeth High School, Detroit, Sister M. Dionysia, teacher
High School, Alpena, Hazel Cuzner, teacher
Nativity High School, Detroit, Sister Mary Virginia and Sister Mary Cyril, teachers

Junior O. G. A. Test

A Review Helps



(131)

St. Ambrose High School, Ironwood, Sister M. Romuald, teacher
Roosevelt School, Keego Harbor, Nila R. Cookingham, teacher

Minnesota

Cathedral Senior High School, Duluth, Sister Margaret James, teacher
High School, Farmington, Helen Hoover, teacher
High School, Owatonna, Ethel Herman, teacher
High School, Rosemount, Irene A. Wimmer, teacher
High School, Stewartville, Dorothy R. Byram, teacher

Mississippi

State College for Women, Columbus, Dorothea Chandler, teacher
High School, Louisville, Sarah McCully, teacher

Missouri

High School, Albany, Mrs. Alice Karliker, teacher
Bishop Hogan High School, Kansas City, Sister Francis Borgia, teacher
Sacred Heart High School, Sedalia, Sister M. Celestine, teacher

Nebraska

High School, Chadron, Mrs. Jack Knudtson, teacher

New Hampshire

High School, Berlin, Eleanor R. Powers, teacher
St. Aloysius High School, Nashua, Sister Mary of St. Madeleine of Provence, teacher
High School, Newmarket, Martha A. Lefebvre, teacher

New Jersey

Blessed Sacrament School, Newark, Sisters of St. Joseph, teachers
St. Paul of the Cross Commercial School, Jersey City, Sister Helen Demetria, teacher

New Mexico

High School, Hobbs, Grace E. Richardson, teacher

New York

St. Joseph's Academy, Cohoes, Sister Mary of Bethlehem, teacher
High School, Hudson, Julia C. Hewes, teacher
St. Alphonsus Commercial School, New York, Sister M. Saint Agnes, teacher
High School, Oceanside, Wilhelmina Nunnankamp, teacher
High School, Saranac Lake, Mrs. Adelaide W. Coyne, teacher

North Dakota

High School, Jamestown, Mabel Hartje, teacher
St. Mary's High School, New England, Sister M. Elizabeth, teacher

Ohio

Stewart High School, Oxford, Norma Handtman, teacher
Notre Dame Academy, Toledo, Sister M. Marilyn, teacher
Central High School, Xenia.

Oklahoma

Northeastern College, Tahlequah, Maude L. Burris, teacher

Oregon

Senior High School, Corvallis, Mrs. Irja S. Fortuna, teacher
Sacred Heart Academy, Klamath Falls, Sister M. Clarita, teacher
High School, St. Helens, Rosa G. Webber, teacher

Pennsylvania

High School, Bessemer, Isabel Crawford, teacher
High School, Easton, M. Kathryn Newman, Jessie Frankenfield, Edith Albright, and Clayton H. Hinkel, teachers
High School, Elizabethtown, Erma M. Bell, teacher
St. Michael's School, Greenville, Sister M. Jane Margaret, teacher
Haverford Township High School, Havertown, Elsie Myers, and Irene Kavasch, teachers
Baldwin Township High School, Pittsburgh, Meryl A. Rust, teacher
Catholic High School, Reading, Sister M. Natalis, teacher
St. Nicholas High School, Wilkes-Barre, Sister Marion, teacher

Rhode Island

St. Clare High School, Woonsocket, Mother St. Isabelle, teacher

South Carolina

High School, Conway, Mrs. Elise Booth and Mrs. Margaret Holliday, teachers

South Dakota

High School, Tyndall, Lorraine Bickner, teacher

Tennessee

Central High School, Murfreesboro, Mary Frances Boyd, teacher

Texas

Robert E. Lee High School, Goose Creek, Fern Lane, teacher
High School, McKinney, Earl Y. Wolford, teacher
St. Mary's Parochial School, San Antonio, Sister Mary Anysia, teacher

Vermont

Cathedral High School, Burlington, Sister M. de Lourdes, teacher
Holy Angels Commercial School, St. Albans, Sister M. of St. Jeanne of Rheims, teacher

Virginia

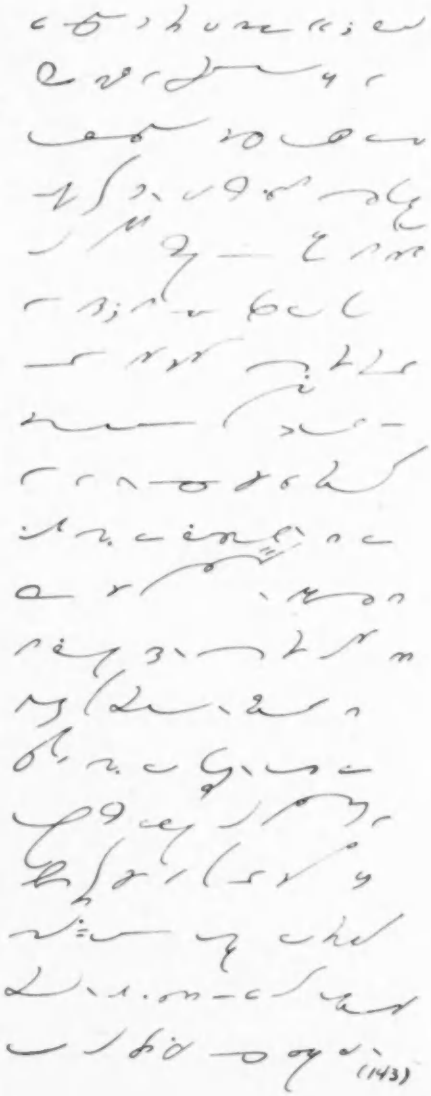
E. C. Glass High School, Lynchburg, Mrs. Elizabeth Burnahln, teacher

Washington

High School, Puyallup, Gwendolene L. Frater, teacher

O. G. A. Membership Test

Help Yourself to Knowledge



(143)

Central Kitsap High School, Silverdale, Mable Kilkenny, teacher
Senior High School, Vancouver, Gladyce Ellson and Madaline McDonough, teachers

West Virginia

Senior High School, Charleston, Martha Frazier, teacher
Davis and Elkins College, Elkins, Gloria Marquette, teacher

Wisconsin

Senior High School, Appleton, Bruno H. Krueger, teacher
St. Mary High School, Menasha, Sister Mary Veronita, teacher
Mercy High School, Milwaukee, Sister M. Winifred, teacher
High School, New Glarus, Ray W. Meythaler, teacher
Washington High School, Two Rivers, Mrs. Lucille K. Koerner, teacher

Wyoming

Natrona County High School, Casper, Rita Kelliher, teacher

Canada

High School, Campbellton, New Brunswick, Mrs. Elizabeth Folkins, teacher
Composite High School, Edmundston, New Brunswick, Ruth Delaney and J. Rinaldo Ruet, teachers
Mount St. Vincent College, Halifax, Nova Scotia, Sister Maria Regis, teacher
District School, Marcelin, Saskatchewan, Sister M. Therese-Alma, teacher
Presentation of Mary Convent, Philipsburg, Quebec, Sister Agnes-de-Ste. Marie, teacher
Balfour Technical School, Regina, Saskatchewan, Violet McAfee, teacher

Cuba

The American Dominican Academy, Havana, Sister Mary Louis, teacher

British Guiana

Ursuline Convent, Georgetown, M. St. Anthony Ryan, teacher

British West Indies

The Convent High School, Antigua, Mother Mary Firmin, teacher
The Convent High School, St. Kitts, Mother Joseph Mary, teacher

Republic of Panama

Colegio de Nra. Sra. de los Angeles, David-Chiriqui, Sister Mary Aurelia, teacher

Virgin Islands

Charlotte Amalie High School, St. Thomas, Maribel Todd, teacher

The GREGG WRITER ROLL of

TOP HONORABLE MENTION WINNERS

TYPEWRITING

O.A.T. Tests

Junior O.A.T. Test

Phyllis Abernathy, Takoma Academy, Takoma Park, Maryland
June Bodin, High School, Franklin, Louisiana
Anna Mae Ter Hark, High School, Clarion, Iowa
Beverly Vosburg, Bartlett High School, Webster, Massachusetts
Genevieve Zajac, Mundelein Cathedral High School, Chicago, Illinois

Senior O.A.T. Test

Betty Chesney, Queens College, Charlotte, North Carolina
Arliss Nelson, High School, Edinburg, Texas
Catherine Sennat, Notre Dame Secretarial School, Montreal, Quebec, Canada
Jeanine Gosselin, Our Lady of the Sacred Heart Convent, Ottawa, Ontario, Canada
Lillian Flider, Barnes School of Commerce, Denver, Colorado

C.T. Progress Tests

30-Word Speed

June Pittman, High School, Montclair, New Jersey (39 words, 0 errors)
Lyle Irving Rogers, High School, Mount Ayr, Iowa (38 words, 0 errors)
Arlene Mitchell, High School, Pipestone, Minnesota (35 words, 0 errors)
Robert Simonton, Southeast Catholic High School, Philadelphia, Pennsylvania (31 words, 0 errors)
Gail Thompson, High School, Faulkton, South Dakota (30 words, 0 errors)

40-Word Speed

Jacqueline Unger, Loma Linda Union Academy, Loma Linda, California (49 words, 0 errors)
Jean West, High School, Kingsford, Michigan (47 words, 1 error)
Marion Nelson, Community High School, Wheaton, Illinois (46 words, 0 errors)
Adela Lwandowski, Nazareth Academy, Victoria, Texas (43 words, 0 errors)
Ruth Hall, Community High School, East Peoria, Illinois (41 words, 0 errors)

Competent Typist Tests

50-Word Speed

Marian Henry, The Pittsfield Secretarial School, Pittsfield, Massachusetts (58 words, 2 errors)
Irene Fransway, Humboldt County High School, Winnemucca, Nevada (57 words, 1 error)
Lettie Mae Stover, High School, Cartersville, Illinois (56 words, 0 errors)
Mary Clifford, Township High School, Rantoul, Illinois (56 words, 0 errors)
Elizabeth Miller, Catholic High School, Mauch Chunk, Pennsylvania (55 words, 0 errors)

60-Word Speed

Churchill H. Morgan, Senior High School, Adams, Massachusetts (69 words, 0 errors)
Lillian Dardbrook, Private Commercial School, Lloydminster, Alta., Canada (66 words, 3 errors)
Norma Hanson, Planeview High School, Wichita, Kansas (65 words, 1 error)
Jereline Jolley, Evans College of Commerce, Gastonia, North Carolina (65 words, 2 errors)
Joanne Weir, Central High School, Omaha, Nebraska (62 words, 8 errors)

70-Word Speed

Vernon Egbers, Mount Vernon Junior College, Mount Vernon, Washington (78 words, 1 error)
Therese Aube, Notre Dame High School, Berlin, New Hampshire (78 words, 5 errors)
B. J. DeGrassi, Amarillo College, Amarillo, Texas (78 words, 3 errors)
Jerry Keller, Clark's Secretarial School, Topeka, Kansas (77 words, 2 errors)
Hazel Rauch, Madonna High School, Aurora, Illinois (77 words, 3 errors)

80-Word Speed

James H. LeGrande, College of Commerce, Bowling Green, Kentucky (88 words, 3 errors)
Mary L. Weaver, Eastern Illinois State Teachers College, Charleston, Illinois (85 words, 0 errors)
C. Triplett, State Teachers College, Jacksonville, Alabama (85 words, 1 error)
Helen Yamashita, Hilo Commercial School, Hilo, Hawaii (85 words, 1 error)
Mary Catherine Steen, St. Joseph Seminary, Kankakee, Illinois (85 words, 5 errors)
Lia Esther Osorio, St. Mary's Academy, New Cristobal, Republic of Panama (82 words, 3 errors)

90-Word Speed

Dinah Smith, Our Lady of the Lake College, San Antonio, Texas (95 words, 3 errors)
Matilda Bykowski, Hesser Business College, Manchester, New Hampshire (92 words, 5 errors)
Joan Latterner, Catholic High School, Charleston, West Virginia (90 words, 5 errors)

100-Word Speed

Estelle G. Poutre, Notre Dame High School, Berlin, New Hampshire (107 words, 4 errors)

SHORTHAND

O.G.A. Tests

Junior O.G.A. Test

Phyllis L. Gordon, Weaver High School, Hartford, Connecticut
Dolores Pins, Mt. St. Mary on-the-Fox, St. Charles, Illinois
Barbara Lais, High School, Healdsburg, California
Palma Gates, Bellows Free Academy, St. Albans, Vermont

O.G.A. Membership Test

Pat Fabretto, Notre Dame High School, San Francisco, California

Junior Shorthand Speed Tests

60-Word Speed

Shirley Jean Stone, Lincoln High School, Portland, Oregon
Willa M. Murdock, The Cortez Peters Business School, Washington, D. C.
Leona Lee, High School, Casey, Illinois
Shirley Hronek, High School, Two Rivers, Wisconsin
Peggy Smith, Central High School, Tulsa, Oklahoma
Veronica Brooks, South Middlesex Secretarial School, Framingham, Massachusetts
Fern Davis, High School, Chillicothe, Illinois
Elaine Knop, Southeastern High School, Detroit, Michigan
Helen Jeanne Ledvina, Our Lady of the Lake College, San Antonio, Texas
Charlene Kohler, High School, Glen Elder, Kansas

80-Word Speed

Mary Ann Tuemler, Senior High School, Brazil, Indiana
Dorothy Closser, Chillicothe Business College, Chillicothe, Missouri
Pearl MacDonald, High School, Presque Isle, Maine

Complete Theory

Beverly Hogan, Horace Mann High School, Biwabik, Minnesota
Rita Wolfson, High School, Malden, Mass.
Betty Lou Young, High School, Pilot Grove, Missouri
Bernice Bukowicz, Pullman Free School of Manual Training, Chicago, Illinois
Dolores Sznakowski, St. Ann's Business School, Buffalo, New York

Senior Speed Tests

100-Word Speed

Jane Snavely Robey, De Pauw University, Greencastle, Indiana
Marjorie Markovetz, The Mankato Commercial College, Mankato, Minnesota
Teresa Chuck, High School, Brighton, Iowa
Edna Kazuko Mayeda, Othello, Washington
Barbara Miller, High School, Powell, Wyo.

120-Word Speed

Arlene Markula, Argentine High School, Kansas City, Kansas
Eleanor Janson, Sacred Heart Academy, Eggertsville, New York
Etta Geneva Smith, High School, Flushing, Michigan
Charlotte Anderson, Community School, Newfolden, Minnesota

WHO'S WHO IN SHORTHAND SPEED

A Michigan Miss "Makes" the Medal

EXAMINER A. A. BOWLE

Rosemary Lipkovitz

MISS ROSEMARY LIPKOVITZ is the name of the charming young lady whose picture graces this page. She is a graduate of the Lansing Eastern High School, where she began her study of shorthand and where she attained a speed of 120 words a minute before graduation. Miss Lillian Reynolds was the teacher who led her to this rung of the shorthand ladder.

It was at Lansing Secretarial School that, by diligent practice, she increased that speed to 175 words a minute, under the able guidance of Miss Lillian Groves. And then, at Gregg College, under the spur of Miss Helen W. Evans' instruction, our young friend brought her speed up to 200 words a minute and qualified on the test at that speed for the coveted Diamond Medal. She's now working for the reporting diploma.

THAT does not give you the whole picture of her activities since her graduation from Eastern High in January, 1944. But it marks the accomplishment of one of her goals.

"Ever since I walked into Mr. Pair's office for the first time," Miss Lipkovitz writes us, "and saw on the wall this motto: 'Success is a journey, not a destination,' I have tried to keep it in mind. It has influenced my life; has kept me working steadily toward my goal of high-speed shorthand writing day after day until it was achieved.

"They say that the only goals worth while are those that demand work—hard work. I am sure of it—from my own experience. But winning this 200-word award was worth all the effort I expended, not only because of the satisfaction of wearing the Diamond Medal, but also for the greater efficiency I have attained and the greater ease with which to do daily stenographic work."

IN another letter received more recently, Miss Lipkovitz gives us some details to round out the account of her past two years' work and study:

Following her graduation from high school she was employed by the Michigan State College, in the office of the Director of the Agricultural Division, but because of her desire for "lots of shorthand"—she was even then making plans to become a reporter—she left the college to take a stenographic position at General Motors. Then, in September, 1944, she entered the reporting department of Gregg College for the first time. Three months later she returned home for Christmas, and she decided to stay and continue speed practice at Lansing Secretarial School, half days, before going back to Chicago to finish the reporting course there.

DURING my studies in Lansing, I received my first real-life glimpse of the court room and the life of the court reporter," Miss Lipkovitz tells us. "The prosecuting attorney needed some stenographic assistance, and after I had been working for him for a few days he invited me to attend the conspiracy trial then in progress at the courthouse in Mason.

"For three days I saw and heard what I had only read about in books before, and I wanted more than ever to become a reporter. It was a thrilling experience. But one thing I have learned, among others, is that inspired impulses are futile without perspiring performance!"

THE FUTURE OF REPORTING

Holds no terrors for the writer with "verbatim" skill, though keener competition calls for better and better preparation

CHARLES LEE SWEM
Official Shorthand Reporter, New York Supreme Court

IN this uncertain and unprecedented age that has seen the birth of the atomic bomb, that has witnessed the devastation of total war and is now viewing the painful struggle for peace and readjustment, it is not at all surprising that the universal feeling of doubt and misgiving which has crept into all things has penetrated into even our humble profession of shorthand reporting. We used to beguile our idle but secure moments with the question of which system or method of reporting was best adapted for that most necessary function of civilization—the keeping of the record. Today none of us seriously worries about system or method. The question that seems uppermost in this day of doubt is, what is the future of shorthand reporting itself?

STRANGELY enough, the question is asked and the doubt is expressed, not particularly by the young writer just beginning the study of shorthand, or the reporting recruit commencing his career, but chiefly by the older members of the profession, those who have practiced reporting longest. The logical answer to this suddenly acquired doubt on the part of those who should be least susceptible to it may be that they, knowing the workings of reporting as they do, are best able to see and to assess possible danger and the prospects of drastic change. Youngsters just coming along, full of youthful optimism, may not be expected either to see or to regard seriously the possibilities that their elders are worrying about. I say the answer may lie there, but I doubt it. I doubt it because the difference between the young reporting recruit of today and the elders of reporting, in respect to their approach to reporting, is so great that the ordinary, superficial answer is not a valid one.

I can well understand a shorthand reporter who learned shorthand a generation ago and who has spent thirty or more years following witnesses who were too fast, and dictating notes that would not "read"—I can understand such a reporter growing weary and cynical as he contemplates an electrical gadget that hears all, records all, and transcribes all without the intervention of a shorthand mind. I can appreciate, too, the perfectly reasonable feeling of a reporter who, for all his conscientious labors, never should have been a reporter and never can become a truly good one, as he beholds the beautiful vision of sound recording. For he knows his own deficiencies in the matter of verbatim reporting, has long been conscious of them and admitted them—to himself. So, when along comes a gadget that apparently will do what he never dreamed of being able to do, naturally he is doubtful of the future, and understandably so. He is not necessarily incompetent; indeed, he does a fair and even a good job of making a report of a proceeding—but not a verbatim report. He probably feels all the confidence in the world of his ability to hold down his own particular job of reporting; it is only when he experiences the nightmare of having to compete with something that will make an actual verbatim report that he grows doubtful of the future of his profession.

THIS skepticism is not entirely a reflection of any reporter's own deficiency: it is more or less unconsciously a part of the general public thinking about things mechanical. For this is a superlatively mechanical age. To a very large extent, the machine has supplanted manual skill and labor throughout industry. We see all about us mechanical robots doing things faster, better, and infinitely more surely than the human hand can perform the same task. It is an ingrained feeling on the part of most of us by this time that whatever the hand can perform by skill, the machine can do better and faster. Thus it is not surprising that the layman believes shorthand must some day give way to the machine; and it is not at all astonishing that even shorthand reporters who have found verbatim reporting difficult or be-

yond their capacities, themselves look with misgiving to the future of reporting as we know it today.

I do not underrate nor disparage the perfection of sound-recording and the possibilities it possesses of superseding some phases of shorthand reporting. Indeed, it has already taken from us most reporting of campaign speeches, lectures, sermons, and such public speaking performed under formal and ideal reporting conditions. Its twin development, the radio, has done more than that: it has practically removed extemporaneous platform speaking from the public scene entirely. All speaking is done now before a microphone, with tone, inflection, and duration all dictated by the requirements of that marvelous little instrument. And when a wire is hooked from the microphone direct to the sound-recorder, what need is there for the intervention of a reporter?

GRANTING the perfection and the general superiority of sound-recording over shorthand under the ideal conditions just described, it is still a far cry to the reporting of court proceedings and round-table discussions, where conditions are *not* ideal, and where a much greater flexibility of medium is indispensable. Informality of speech or procedure is not compatible with the rigid requirements of mechanical recording; and informality of procedure is definitely on the increase today. The times, the growing distrust of rigid rules and "red tape" even in legal proceedings, the increasing insistence of the "little man" on having his say in his own way and in his own words—all contribute to the undeniable fact that today there is less dignity, less order, but perhaps more justice, in all our judicial proceedings. And that is a condition that will probably grow rather than wane as the present social trends develop.

I CANNOT see the time ahead when common court procedure will ever be subordinated to the extraneous tyranny of a gadget. Nor can I conceive of a group of business or other executives gathered together at a round-table discussion, or a quartet of world statesmen met to settle the peace of the world, or any gathering of individuals each passionately desirous of accomplishing his own purpose—I cannot conceive of any of them waiting for microphones to be monitored or switches to be pulled or channels to be cleared before they say what they wish to say, in the way they want to say it, and to whom they wish to address it. The very mechanical and brainless perfection of a mechanical gadget militates against it in either court or round-table proceedings.

I HAVE more than a negative reason for believing that the mechanical gadget will not completely, or even predominantly, supersede shorthand reporting. So much blind faith is placed today in the superiority of mechanics that it is overlooked, even by some shorthand reporters themselves, that in the only realm in which the machine can possibly excel—in the realm of verbatim recording—it has been proved time and time again that shorthand can match it. Shorthand can be written and has been written at the highest intelligible speeds, with all the mechanical accuracy with which any machine can do it. Furthermore, it has been done under something less than the ideal conditions that are necessary for machine recording.

I can name several writers of shorthand who, given the advantage of a dictator speaking directly into their ear, comparable to the usual manner of speaking into a microphone, can compete with any mechanical gadget; and who, furthermore—which is more to the point so far as this discussion is concerned—can in a "dog fight" make a report that for accuracy, intelligence, and economy, will put any sound machine, with its multiplicity of mikes and operators and switches, to a test that I do not believe it can survive.

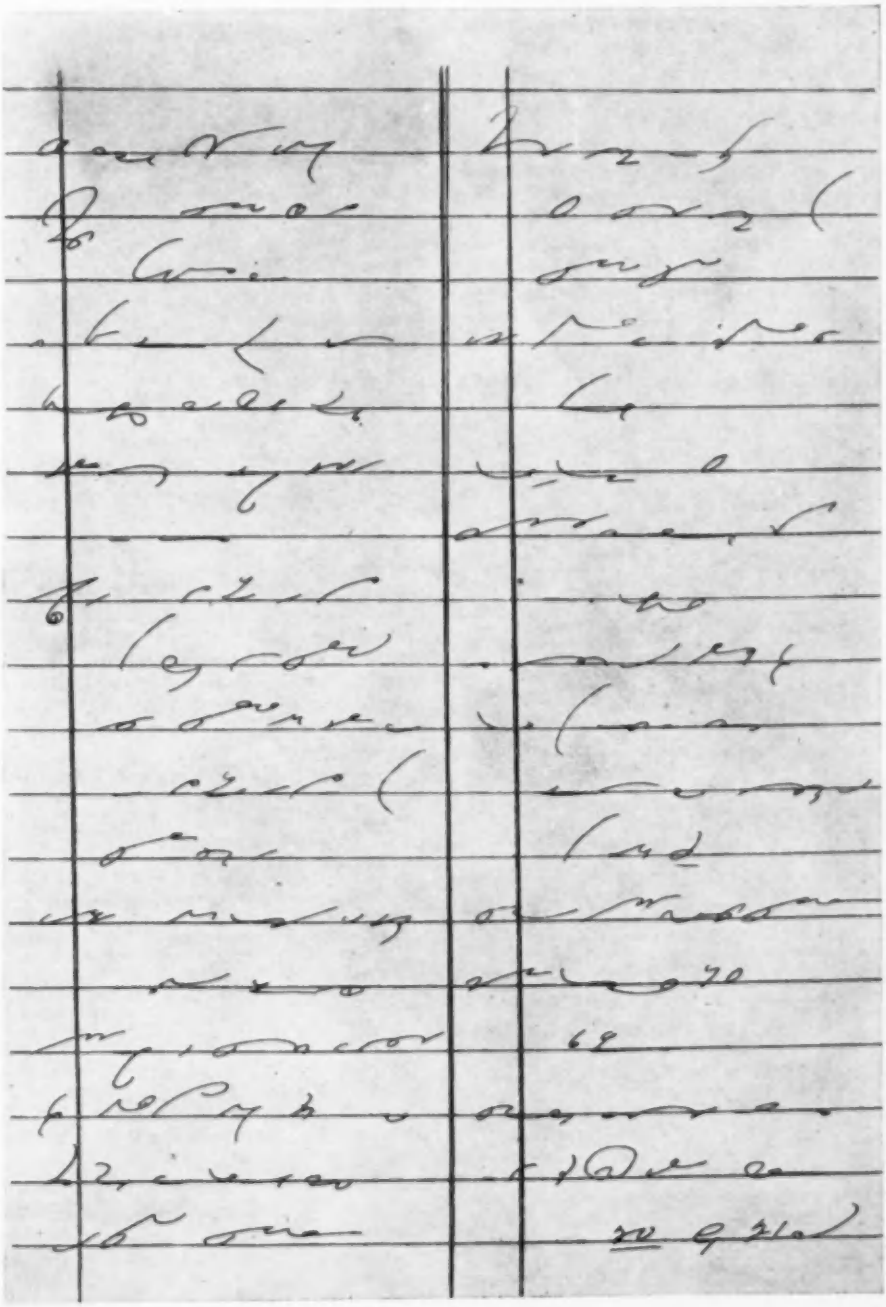
OF course, our reporting profession is not as a whole so well equipped as this, because it has never had to meet any such competition, and it has done very well indeed with lesser standards of perfection. In the days when an intelligent, edited report was the standard of perfection, strict verbatim reporting was not so essential. However, we have made great strides in verbatim reporting in the last generation, so that now new recruits are coming into the profession possessing a mechanical ability that only exceptional writers possessed thirty years ago. That is why I have made the statement here that the attitude of the past generation of writers cannot be compared with that of the writers of today, who enter reporting for

(Continued on page 36)

From a Reporter's Notebook

Walter W. Hurst, New York State Department of Correction at Beacon

(Transcript on page 36)



the most part by means of strict examination of not only mental qualifications but of mechanical ability as well.

What the possible competition of sound-recording will do, I believe, is to impress upon us as a profession that our nation-wide standards are still too low, and that to survive in our present status we must bring the general standard of verbatim reporting up to the level now existing in the most favored communities and among the exceptionally qualified.

But survive we shall—of that I am confident; certainly in those communities where by training and examination the shorthand reporter proves that he can match the machine in mechanical perfection and can, in addition, supply what no machine will ever possess—an alert, intelligent, and flexible reporting brain.

Transcript of Mr. Hurst's Notes

(Shorthand on page 35)

Q. Why were you arrested this time? What trouble did you have now?

A. I don't know why they brought me here.

Q. You bought some junk and the police came? Were you arrested for receiving stolen goods?

A. Somebody stole it, not me.

Q. Did you buy it?

A. They offered it to me but I refused them. I did not want to take it. I did not know whether it was stolen or not. They offered it to me, but I did not accept it.

Q. What was it?

A. Truck load of stuff, metal of some kind.

Q. Do you think anybody is against you on that account, people try to make trouble for you?

A. No.

Q. Have you any friends or relatives you know—their address?

A. I don't remember.

Q. You have got a cousin in Buffalo?

A. Yes, I got a cousin, but I don't know his address.

Q. What street did you live on? Who did you live with?

A. By myself.

Q. Lived alone?

A. Yes.

Q. Where did you get your meals?

A. Sometimes in a restaurant.

Q. Any Greek and Turkish people live by, anyone you knew?

A. Some of them were Greeks there, but it was far away.

Q. How old do you think you are now?

A. I don't remember.

Q. You don't look like seventy?

A. Sixty-nine or seventy.

Q. How old were you when you got in the Army in the First World War, what year?

A. I remember in 1920 I was twenty-one years old.

◆ ◆ ◆

▶JUDGE not of actions by their mere effect;
Dive to the center, and the cause detect.
Great deeds from meanest springs may take their course
And smallest virtues from a mighty source.—*Pope.*

Information Desk

(Concluded from page 12)

—The Great Stone Face, The Diamond Necklace, etc.—books that have been written in shorthand.

2. Sub-titute shorthand for longhand in every possible situation. In making memoranda, drafting reports or letters, making notes on telephone conversations, etc., use your shorthand. This personal use of shorthand will do much to help you retain your shorthand speed, as well as speed up your own work.

3. Take down radio speeches. While most of the speeches may be too rapid for you, by a little "hunting" you may be able to find some speaker who is not too fast for you to take *verbatim*.

4. Employ "self-dictation" whenever you have an opportunity. Self-dictation consists of taking some printed material—preferably advertising in newspapers and magazines—and writing over the printed words as you read them aloud at as rapid a rate as you can write.

4. Is it correct style to double space the body of a business letter and single space the inside address?—*M. E. K.*

There is no hard and fast rule about spacing the inside address of a double-spaced typewritten letter.

Formerly, of course, it was considered necessary to have all parts of the letter spaced in the same way. In recent years, however, many business concerns have adopted a style of single spacing the inside address especially when it consists of three or four lines.

Single-spaced addresses lend themselves to the block arrangement whereas double-spaced ones look very awkward in this style.

5. Which of the following examples is correct:

1. "Crops to be sowed, growed, and harvested," or "Crops to be sown, grown, and harvested."

2. "As showed by Entry #4 of the abstract" or "As shown by Entry #4 of the abstract."
—*H. F.*

1. The correct form for this sentence is "Crops to be sowed, grown, and harvested." There is no such word as "growed," and in prose writing "sowed" is preferable to "sown," which is an alternate form.

2. The preferred form here is "As shown by Entry No. 4 of the abstract." Although "showed" and "shown" are both correct, in modern practice, "shown" is to be preferred.

The Magic Letters "B.Y.F."

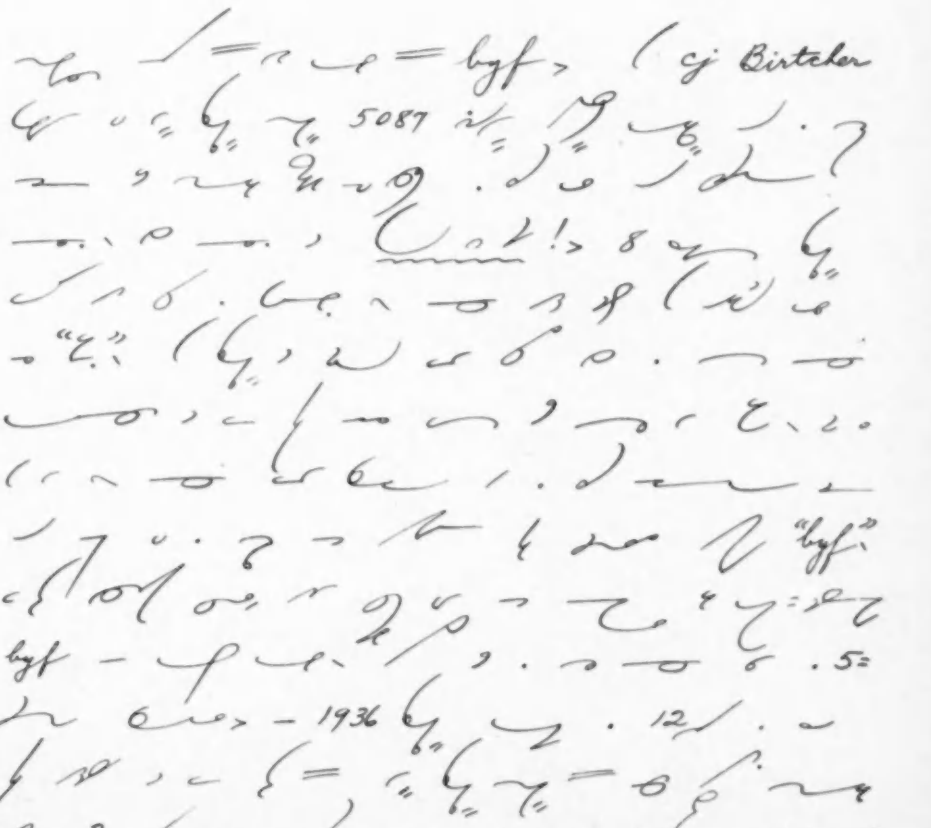
NICHOLS FIELD WILSON

in

"Adventures in Business"

▼

C·J·BIRTCHER



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[illegible] — 1902 [illegible]

10 [illegible]

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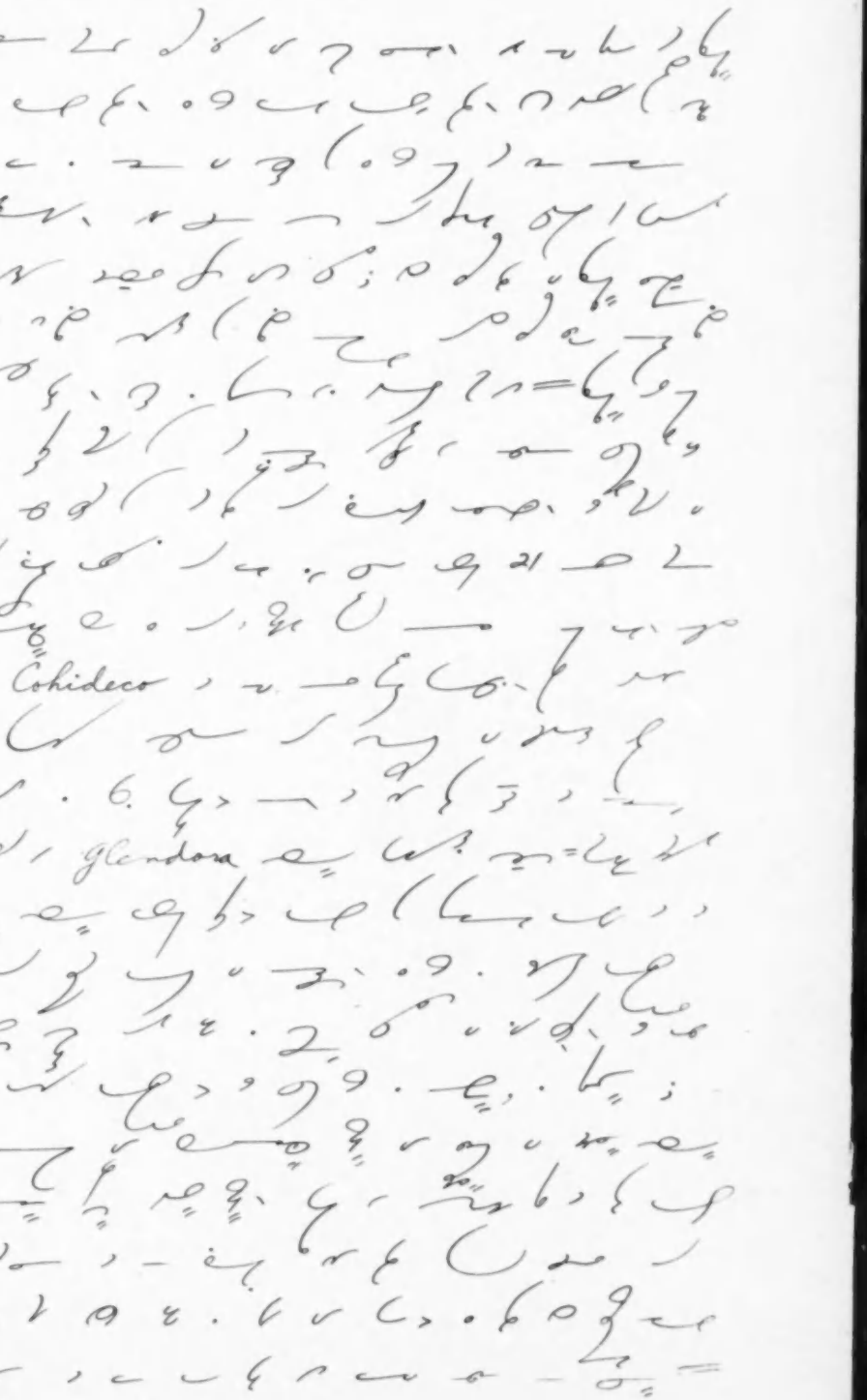
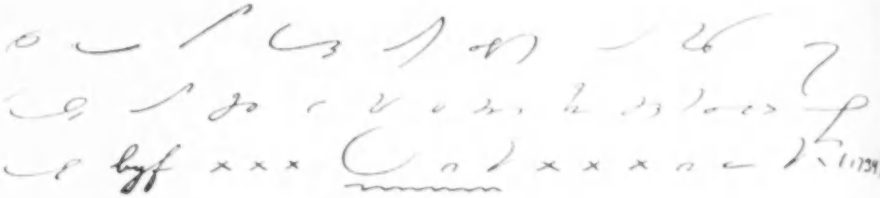
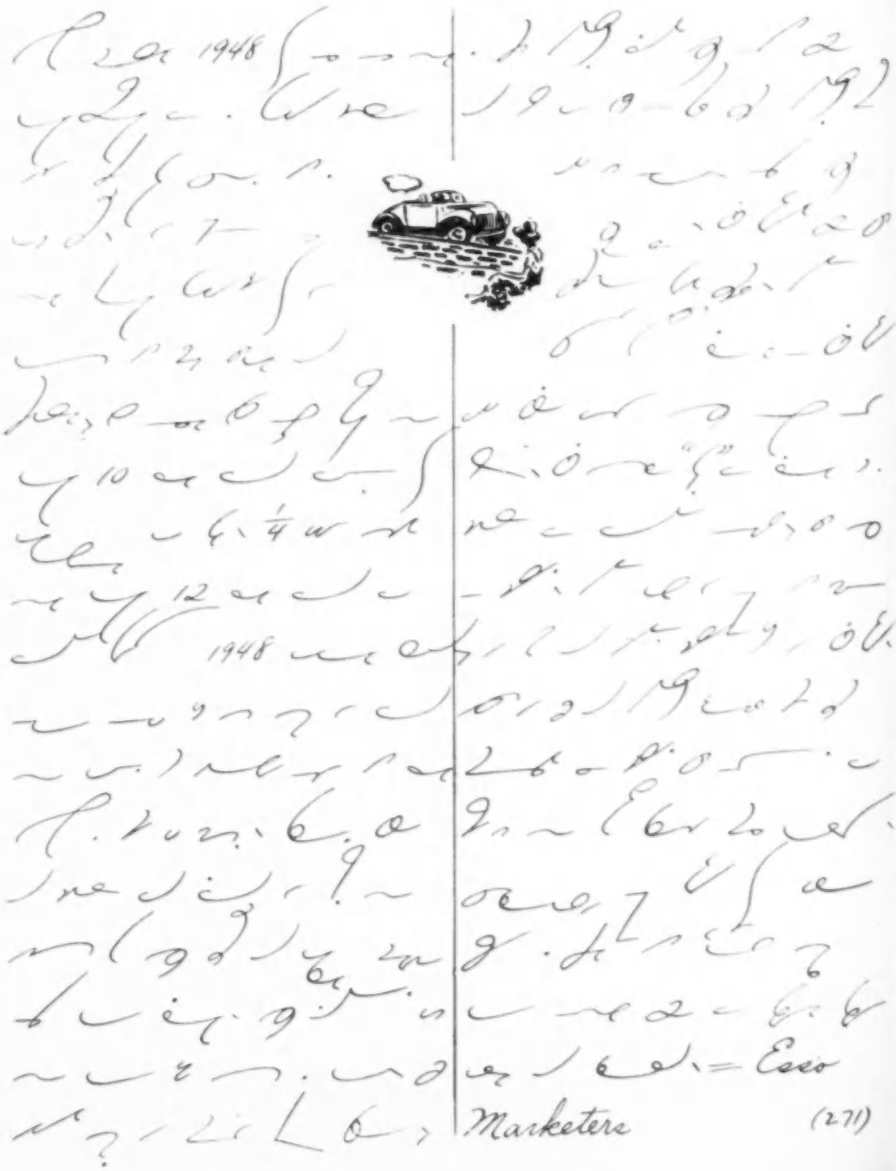




Mileage Hints

J. F. WINCHESTER



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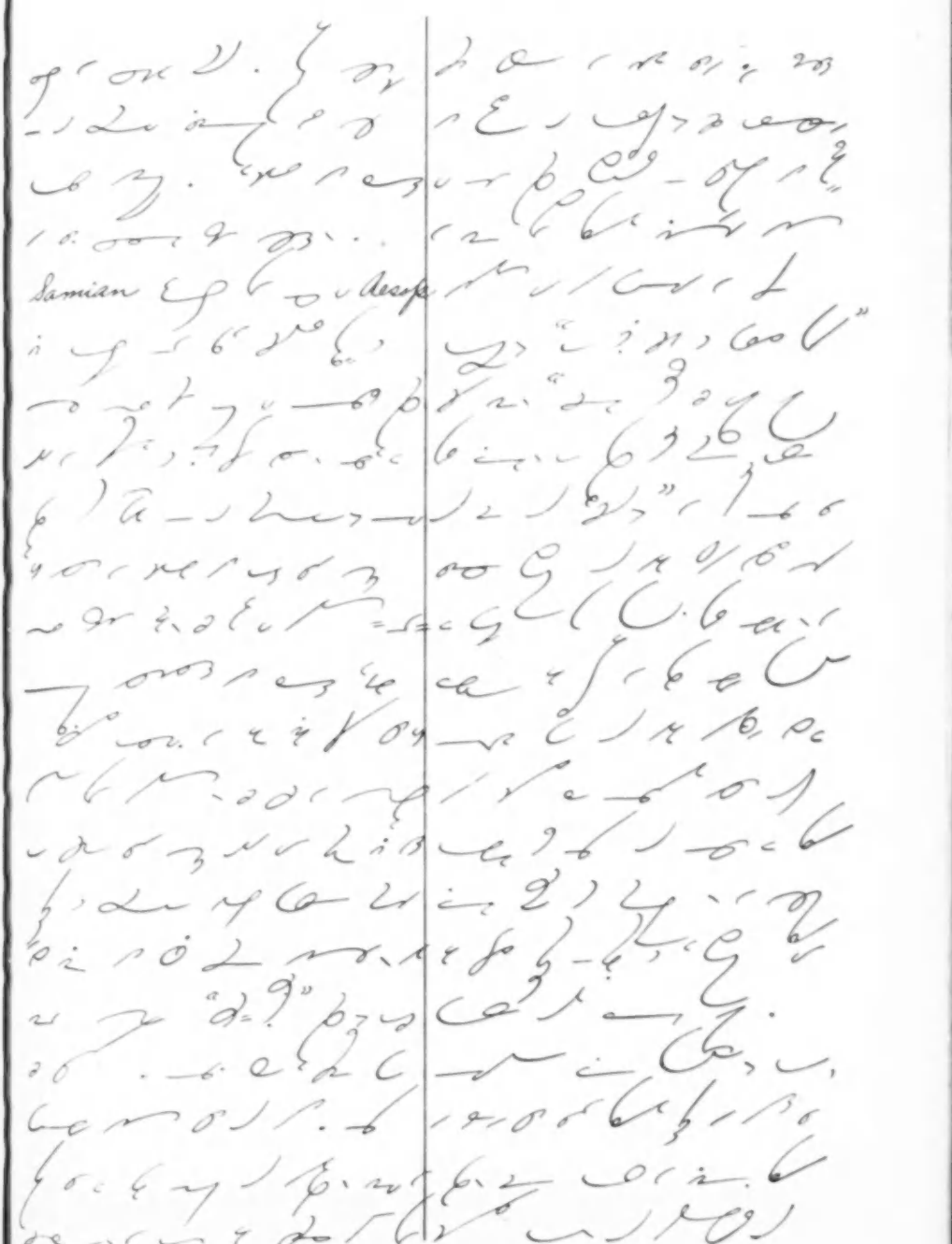
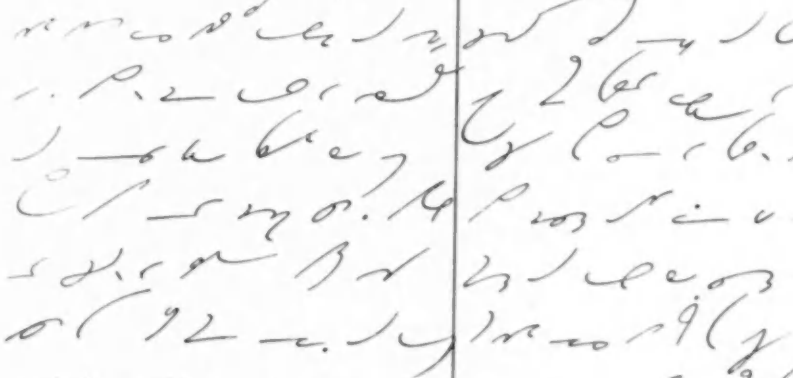
Addition to Aesop

From "K V P Philosopher"





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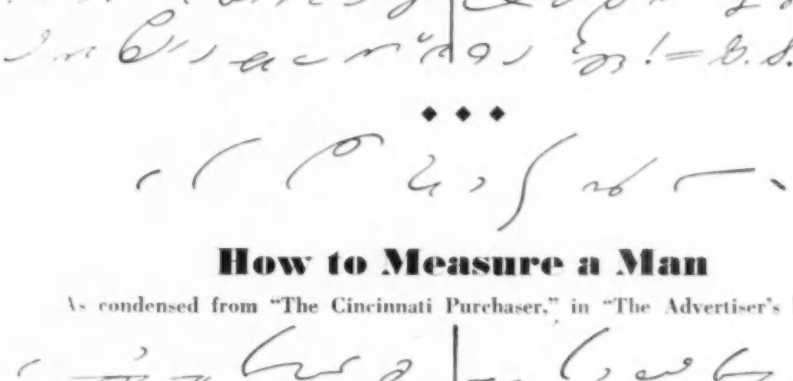
How to Measure a Man

As condensed from "The Cincinnati Purchaser," in "The Advertiser's Digest"



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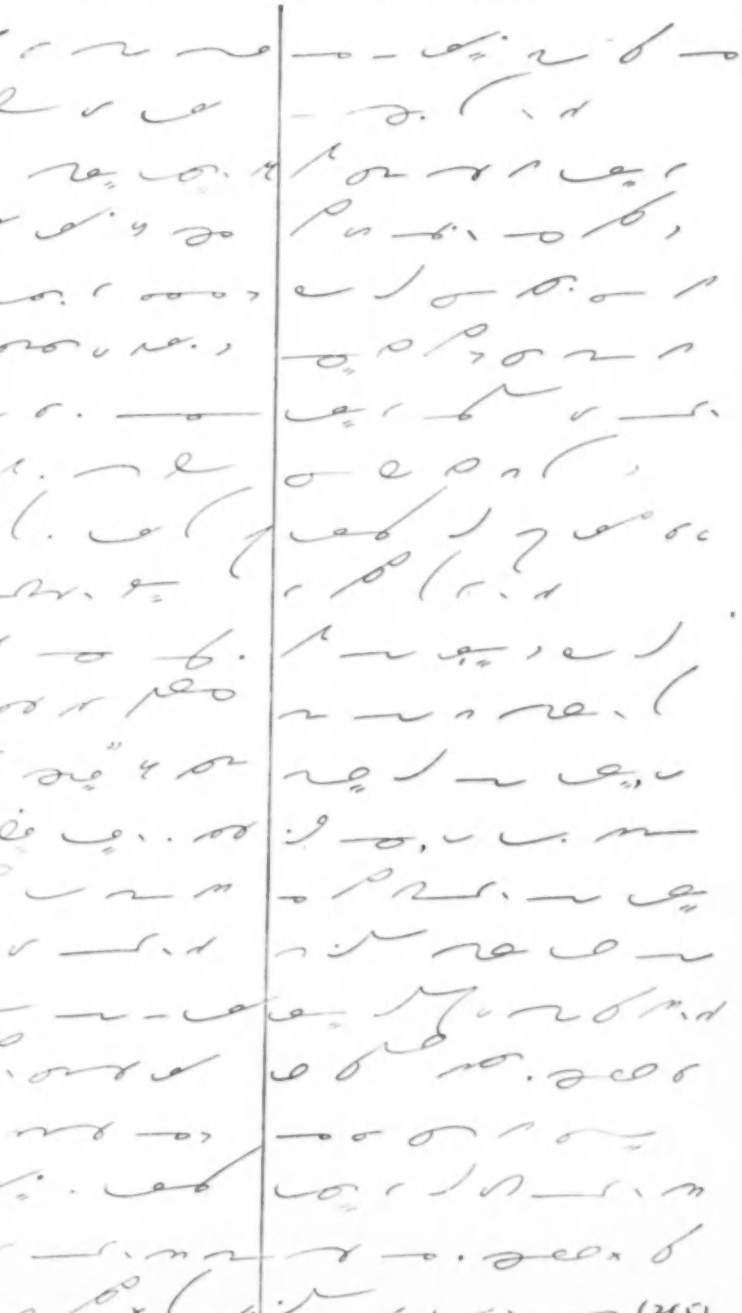
Graded Letters

A. E. KLEIN

For Use with Chapter One of the Manual



Graded Letters

A. E. KLEIN

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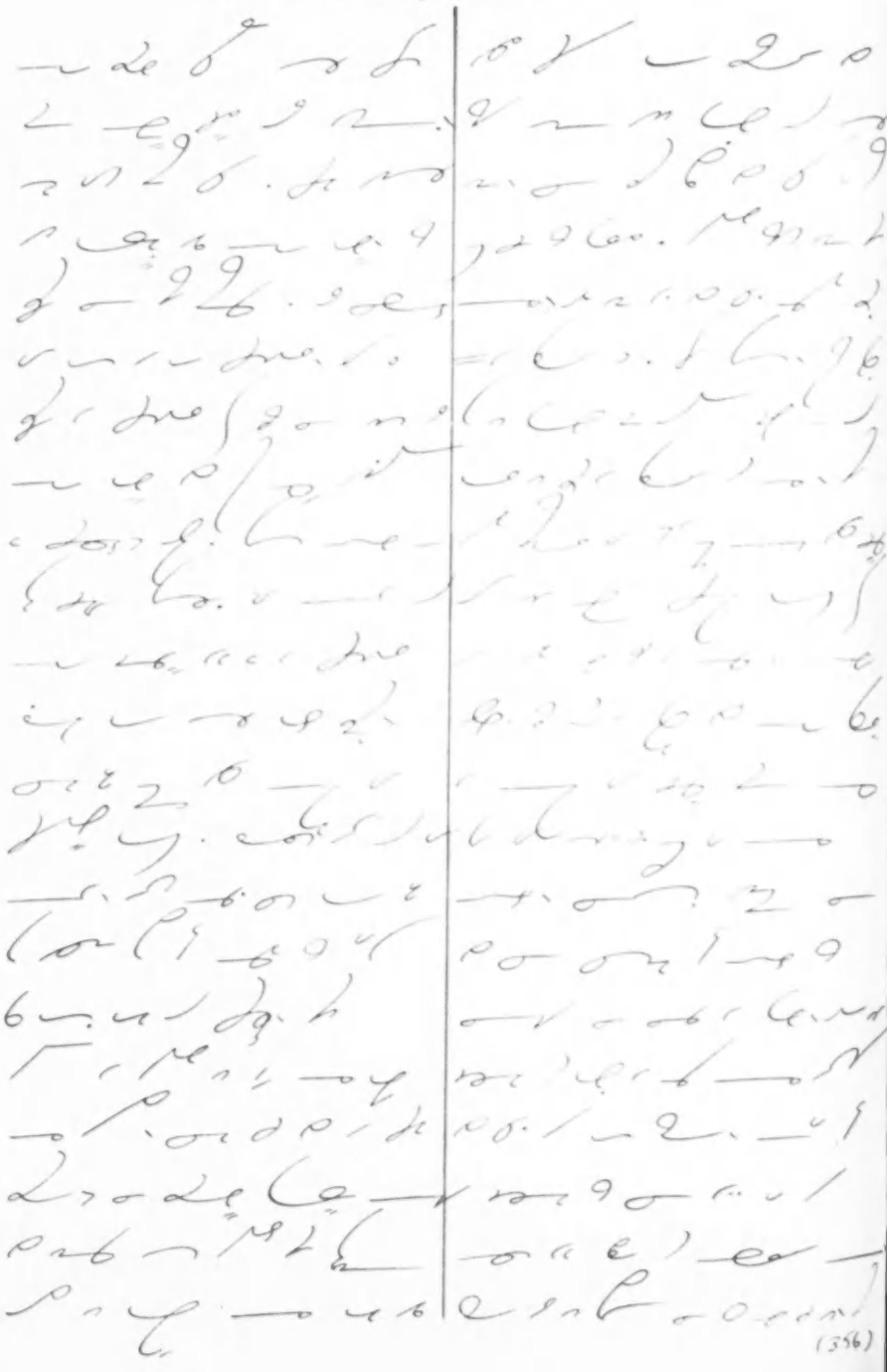

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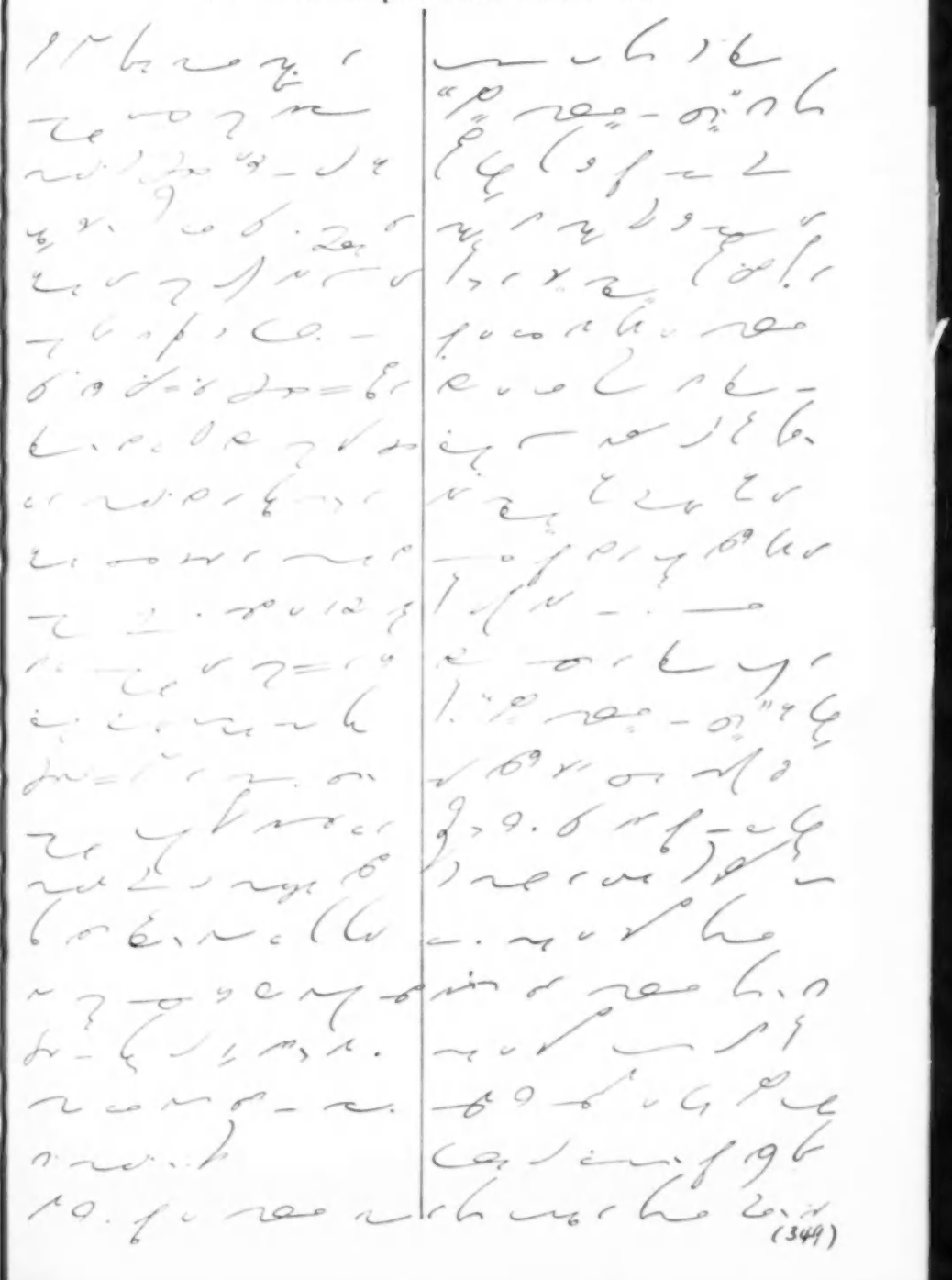
Graded Letters

A. E. KLEIN

For Use with Chapter Three of the Manual



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WILLIAM HAZLETT UPSON

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▼

FARMERS' FRIEND TRACTOR COMPANY
MAKERS OF EARTHWORM TRACTORS
EARTHWORM CITY, ILLINOIS

27, 1925

Botts

Hubbardston

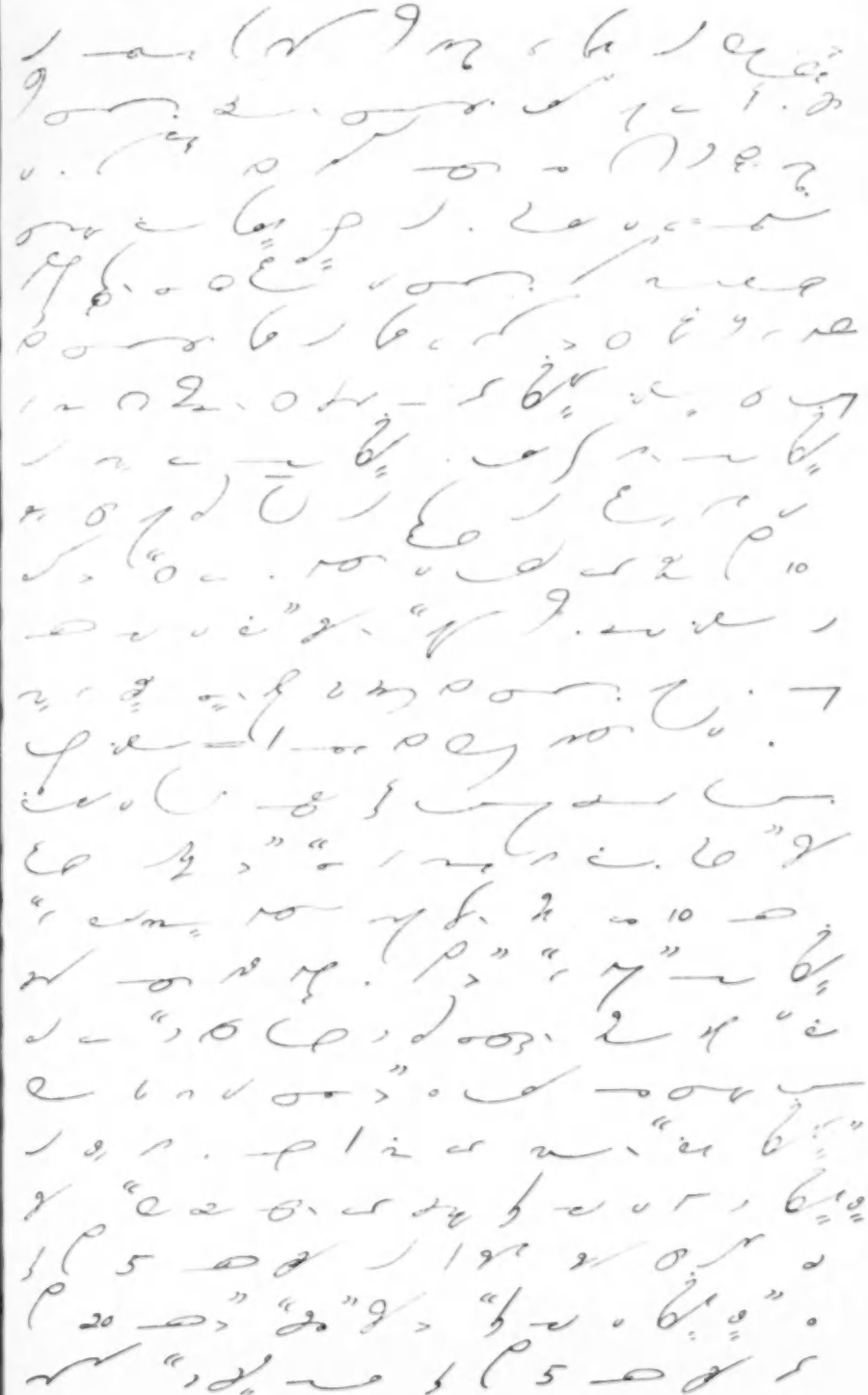
Gilbert Henderson

FARMERS' FRIEND TRACTOR COMPANY
SALESMAN'S DAILY REPORT

Date: 1, 1925.

Written from:

Written by:



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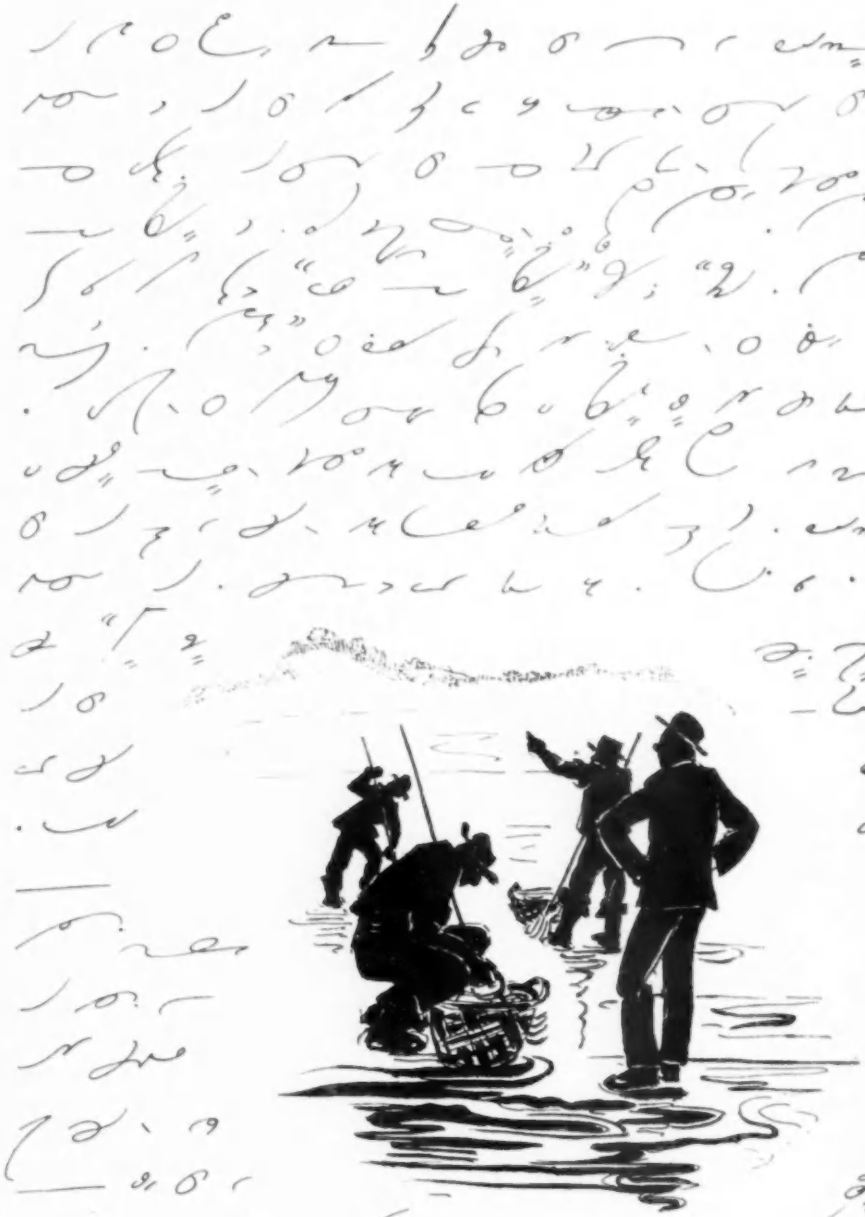
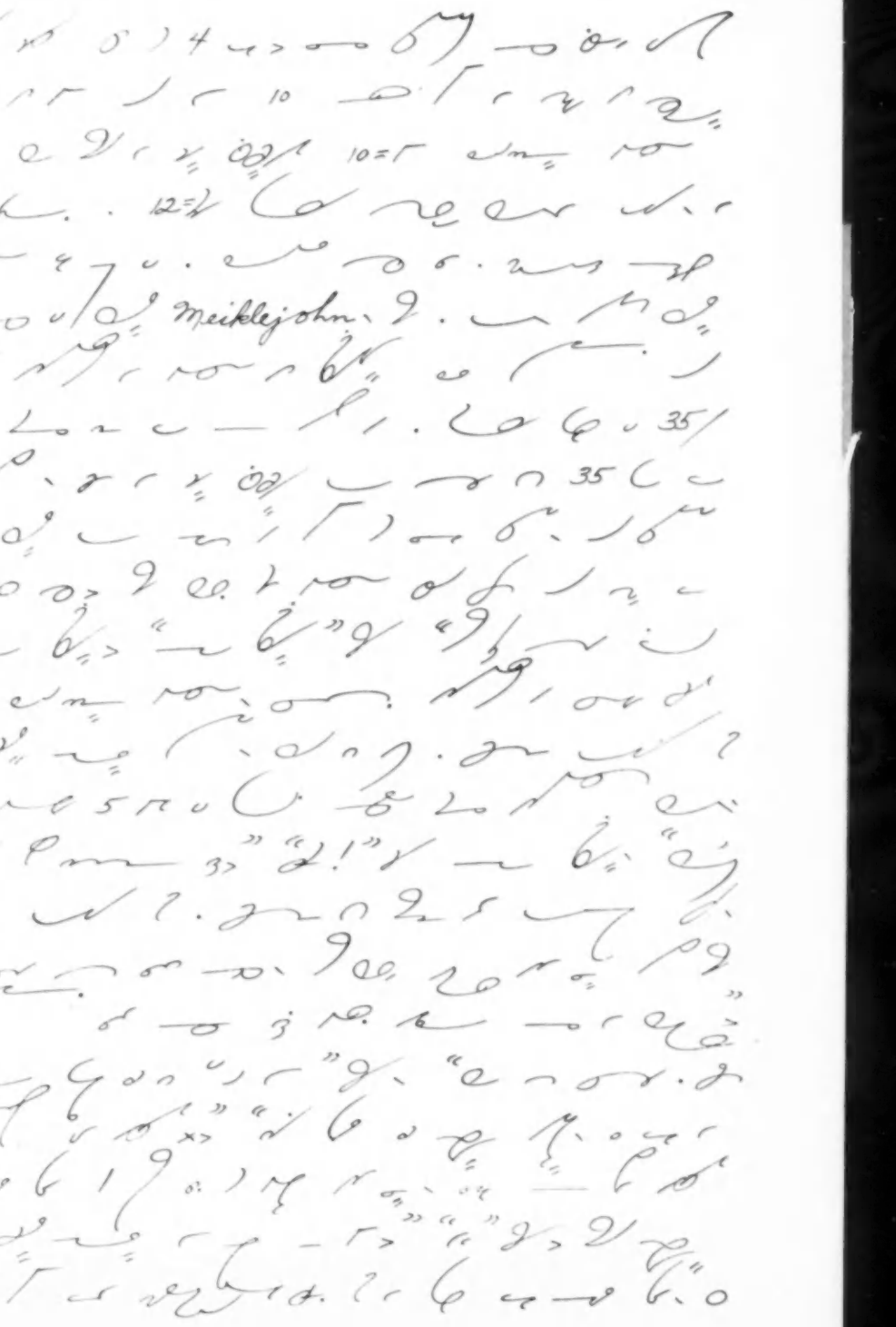
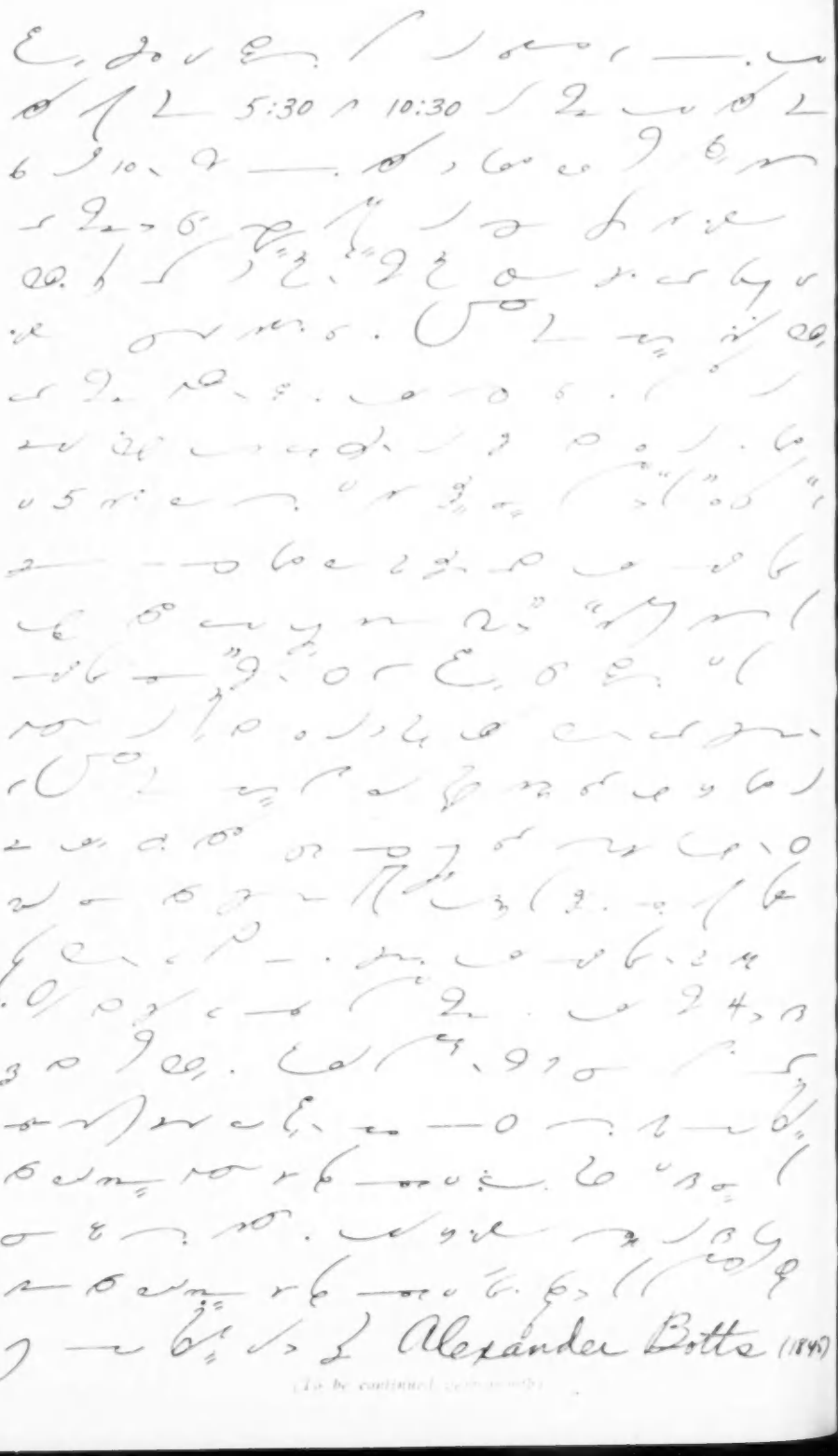
CANNING CO.



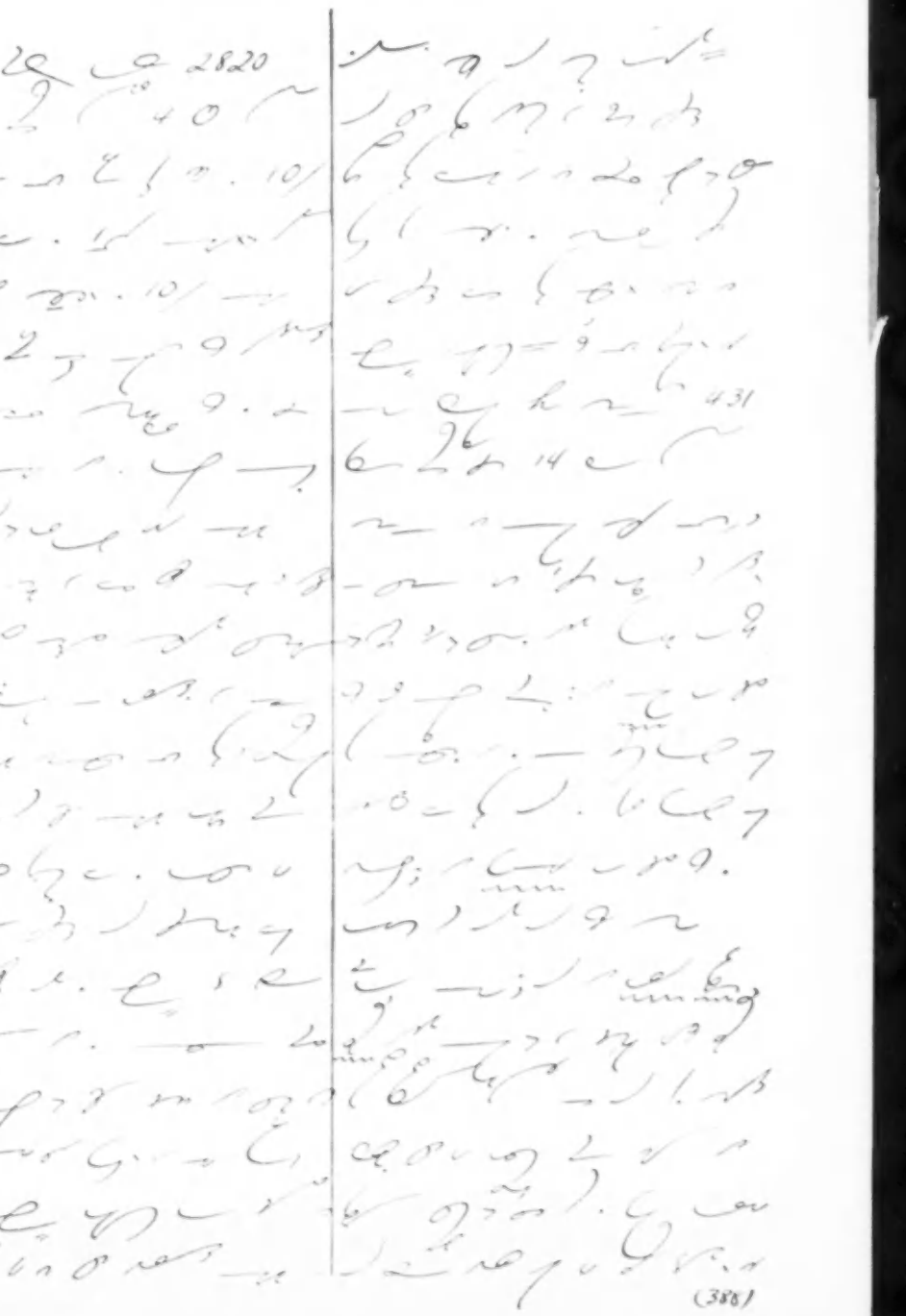




(To be continued next month)

Actual Business Letters

Improvement Methods



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Wood - encased eraser looks like a pencil — sharpens like a pencil — yet it is the most convenient, most useful all-purpose eraser ever invented. Tens of thousands are in use.

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#7099 without Brush
#7099B with Brush

A·W·FABER·Inc NEWARK, N.J.

IN WORLDS TO COME

"What can you tell our readers about the 1946-47 Business Education World?" we asked Alan Lloyd, new managing editor of the B.E.W. (and author of the popular GREGG WRITER series on typing problems).

"Well," he said, "remind them that the B.E.W. is for TEACHERS *—it's their professional magazines . . . three of them."*

✦

"It—magazines?" we broke in to ask. "Aren't you mixed up?"

"No, there are three—and that makes the word plural," he explained. "One, a magazine full of articles, FBE; two, a monthly professional news bulletin, FBE; and three, a service journal, FBE."

✦

We bit. "All right, what is FBE?"

"'For Business Educators.' Others like the B.E.W., but it is really FBE. For example, the magazine *magazine, if you know which I mean, is full of articles about the teaching of shorthand, transcription, typewriting, bookkeeping, accounting, filing, office practice, office machines . . .*

✦

He paused for breath.

"I see," we said. "FBE. What about the other two?"

"The news *bulletin is a monthly report on the business education world—its trends, people, writings, legislation, ideas, organizations.*

"The service *journal includes teaching materials and an awards program—you know, motivation aids—for transcription (starts in October) and bookkeeping (every month); and the key to the plates in the current issue of the* GREGG WRITER."

✦

"Sounds solid," we admitted.

"Tell them," he added cagily, "to use the coupon below, today."

The Business Education World
270 Madison Avenue
New York 16, N. Y.

Please enter my subscription to the Business Education World for

☐ 2 years at $3 1 year at $2 ☐

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Address .....

City ..... Zone ..... State .....

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